

THE LANCET

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 907.

LONDON, SATURDAY, MARCH 15, 1845.

PRICE
FOURPENCE.
(Stamped Edition, 5s.)

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France, and other Countries not requiring the postage to be paid in London, 25s. or 15s. 2s. the year. To other Countries, the postage in addition.

ROYAL COMMISSION OF FINE ARTS.

Whitehall, 8th March, 1845.
In consequence of applications from Sculptors, requesting to be allowed to exhibit in Westminster Hall specimens of their Art, which have been prepared in order to be submitted to the inspection of Her Majesty's Commissioners on the Fine Arts.

NOTICE is hereby given—
That Artists are invited to send Models for Statues or Groups, during the first week in June next, to Westminster Hall, to be there exhibited, subject to the regulations and conditions which were published relative to the former Exhibition.

By command of C. L. EASTLAKE, Secretary.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

16, Grosvenor-street, Grosvenor-square, London.
THE MEDALS of the Institute will be awarded next year to the Authors of the best ESSAYS on the following Subjects:—

1. On the Adaptation and Modification of the Orders of the Greeks by the Romans and Moderns.
 2. On the History and Manufacture of Bricks.
- The Roman Medal will be awarded to the best design for a Chapel, with a nave and five hundred feet in length, including the aisle, Attendants, and Choir; the Building to be detached, and in a Classic Roman or Italian Style.
- Each Essay and set of Drawings to be delivered at the Rooms of the Institute, on or before the 31st of December, 1845, by Twelve o'clock at Noon.
- Further information may be had on application to the Secretaries.

BRITISH ARCHEOLOGICAL ASSOCIATION.

NOTICE.—An anonymous Paper, without date or writer's name, but professing to be issued by 'The Central Committee of the British Archaeological Association,' and containing a summary of the late proceedings, has been laid before the Central Committee, who are desirous of apprising the Members that in the forthcoming number of the Journal, to be published as the first of a NEW SERIES in the month of April, a complete account of the history and progress of the Association, will be given, together with a precise detail of all the circumstances connected with the late discussions. The Committee cannot but lament that any Members of the late Committee should be found disposed to usurp to themselves the character of 'THE CENTRAL COMMITTEE,' such Committee having been elected by a large body of the Members assembled at a General Meeting on the 8th of March. The object of such conduct can only be regarded as an attempt to destroy a most useful Association, and the Central Committee, therefore, confidently call upon the Members to discontinue the proceedings of such an unauthorized body. The Central Committee hold themselves responsible to the Members for a due and proper appropriation of all papers, and are desirous to forward only to the Treasurer, J. P. Pettigrew, Esq., Saville-row, or to the Secretaries, T. C. Osler, Esq., Admiralty, and G. S. S. Liverpool-street, City. Subscribers may also be paid to the account of the Treasurer, at the London and Westminster Bank, 1, St. James's-square. March 13, 1845. ALBERT CONYNHAM, President.

ART-UNION OF LONDON.—By authority of

Parliament.—The Subscription Lists will CLOSE on MONDAY next. Subscribers will receive an IMPRESSION of a LITHOGRAPH, by Mr. G. T. DOO, after the Picture of W. MURRAY, R.A., 'The Conventualist,' and in addition to this a series of designs in Outline, made expressly for the Society by Mr. W. RIMER, illustrating Thomson's 'Castle of Indolence.' GEORGE GODWIN, } Hon. Secretaries.
LEWIS POOCK, }

4, Trafalgar-square, March 1, 1845.

MEMORIC LECTURES, HACKNEY.

MR. SPENCER T. HALL will give THREE LECTURES on MEMORIC, with EXPERIMENTS, in the MEMORIC ROOMS, HACKNEY, on the Evenings of TUESDAY, 19th, THURSDAY, 21st, and FRIDAY, 22nd, inst. Commencement each Evening at half-past Seven o'clock precisely. Admission, 2s. 6d.

TO COLLEGIATE AND EXTENSIVE

SCHOOLS.—A QUALIFIED MASTER OF ELOCUTION, who is also a PROFESSOR of FENCING and GYMNASTICS SALUTARY, will be open to an ENGAGEMENT in the course of a few weeks, when his present occupation shall have terminated.—Address P. C., 177, Strand.

A LADY and her DAUGHTER, residing near

A Town, whose object is to make a happy and desirable home for the EDUCATION of YOUNG LADIES in Useful Knowledge, as well as Accomplishments, and who receives a very limited number on moderate terms, has a VACANCY FOR TWO PUPILS. References can be given of the highest respectability.—Address M. S., Burns's Library, Portman-square, Portman-square.

EDUCATION at LUBEC, in GERMANY.—

The very superior nature of the Education imparted to Youth at the higher Schools and Colleges of Germany, and more particularly, the great proficiency in Modern Languages, History, Geography, Mathematics, and other practical branches of instruction, to be attained by Pupils destined for the Army or Navy, or for Commercial pursuits, has long convinced reflecting Parents and guardians of the advantages to be conferred on the Youth under their charge, by sending them over to Germany, to complete their Education at one of those Institutions.

The College or High School at Lubec, denominated 'The Catharinum,' has for centuries enjoyed high repute as one of the first of these Collegiate Schools; a Commercial Institution in the same City, for the communication of practical commercial and counting-house knowledge to Pupils of a more advanced age, has attained to almost equal celebrity, and an English Gentleman resident there, who has been a Master at the Catharinum twenty years, has an Establishment for the reception of a limited number of Pupils, destined to attend either of those Institutions, under whose care parents and guardians may rest assured, that the Youth they may intrust to his charge will meet with not only a high superintendence, but also the obtaining a perfect knowledge of the German and French Languages, and to insure due progress in their other studies, but also all those comforts of home and social intercourse, and that attention to the religious and moral opinions of English Parents, the want of which so often deters persons from sending youth abroad.

For a Prospectus and further particulars, terms, &c., apply to W. L. Newman, Esq., Insurance Office, York.

PRIVATE EDUCATION.—A Married Graduate of Cambridge, residing in a pleasant and healthy situation near Town, and who has had considerable experience both as Private Tutor and Master in a Public School, RECEIVES

A SMALL NUMBER OF PUPILS to be prepared for the Universities, Public Schools, or Professional Pursuits. His method of grounding his Pupils insures a sound and rapid progress. Terms moderate and inclusive. Address, pre-paid, to C. H. B., at Messrs. Souter & Law, 121, Fleet-street.

EDINBURGH REVIEW, No. CLXIV.

ADVERTISEMENTS for insertion in No. 164 of The Edinburgh Review, are requested to be sent to the Publishers by Thursday next; and BILLS on or before Saturday next.

31, Paternoster-row, March 15, 1845.

THE FOREIGN QUARTERLY REVIEW.

No. 69, will be published on the 31st instant.—ADVERTISEMENTS are requested to be sent by the 25th. BILLS by the 27th inst. Chapman & Hall, 182, Strand.

GERMAN LITERATURE.

THE great and deservingly increasing estimation in which the Literature of Germany is held in this country, has induced the Proprietor of the BYRON LIBRARY to enter into arrangements with the Publishers of the most valuable and interesting

WEEKLY SUPPLY OF NEW GERMAN BOOKS, which will be open to the Subscribers without any additional charge.

TERMS OF SUBSCRIPTION TO CHURTON'S (THE BYRON) LIBRARY.

25, HOLLES-STREET, GAVENDISH-SQUARE.
The Year £ 4 4s 6d
Half Year £ 2 2s 6d
Quarter £ 1 1s 6d

NEW SYSTEM AT BULL'S LIBRARY.

The very general satisfaction that has resulted from the New System planned and adopted by Mr. Bull, Librarian, for several years past, renders it desirable more extensively to make known the advantages which it secures to Subscribers at this Library exclusively, one of which may be here particularly named—namely, that the New Publications being so abundantly supplied for perusal, are in the course of the year shared *gratis* among the Subscribers, to the extent that every year a Subscriber can have Two Guinea's worth of any of the New Works to read.

Terms gratis and post free, on application to Mr. Bull, 19, Holles-street, Cavendish-square, London.

Also BULL'S NEW SYSTEM OF DUPLICATES, withdrawn from the Library, at very reduced prices.

NO POSTAGE STAMPS REQUIRED.

EDWARDS' CHEAP RANDOM CATALOGUE OF MISCELLANEOUS BOOKS, including a

valuable and well-selected Library of the most Modern and Popular Works of eminent Living Authors, comprising History, Voyages, Travels, Novels, and Romances, well adapted for Private Libraries and Public Institutions, or Circulating Libraries; and will be posted free through the Kingdom on the 20th instant.—Address (post paid) 78, Bunhill-row, Old-street, London.

TO AUTHORS.—Messrs. REEVE, Brothers,

Printers and Publishers of the 'Botany of the Antarctic Voyages' (vols. 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162nd, 163rd, 164th, 165th, 166th, 167th, 168th, 169th, 170th, 171st, 172nd, 173rd, 174th, 175th, 176th, 177th, 178th, 179th, 180th, 181st, 182nd, 183rd, 184th, 185th, 186th, 187th, 188th, 189th, 190th, 191st, 192nd, 193rd, 194th, 195th, 196th, 197th, 198th, 199th, 200th, 201st, 202nd, 203rd, 204th, 205th, 206th, 207th, 208th, 209th, 210th, 211th, 212th, 213th, 214th, 215th, 216th, 217th, 218th, 219th, 220th, 221st, 222nd, 223rd, 224th, 225th, 226th, 227th, 228th, 229th, 230th, 231st, 232nd, 233rd, 234th, 235th, 236th, 237th, 238th, 239th, 240th, 241st, 242nd, 243rd, 244th, 245th, 246th, 247th, 248th, 249th, 250th, 251st, 252nd, 253rd, 254th, 255th, 256th, 257th, 258th, 259th, 260th, 261st, 262nd, 263rd, 264th, 265th, 266th, 267th, 268th, 269th, 270th, 271st, 272nd, 273rd, 274th, 275th, 276th, 277th, 278th, 279th, 280th, 281st, 282nd, 283rd, 284th, 285th, 286th, 287th, 288th, 289th, 290th, 291st, 292nd, 293rd, 294th, 295th, 296th, 297th, 298th, 299th, 300th, 301st, 302nd, 303rd, 304th, 305th, 306th, 307th, 308th, 309th, 310th, 311th, 312th, 313th, 314th, 315th, 316th, 317th, 318th, 319th, 320th, 321st, 322nd, 323rd, 324th, 325th, 326th, 327th, 328th, 329th, 330th, 331st, 332nd, 333rd, 334th, 335th, 336th, 337th, 338th, 339th, 340th, 341st, 342nd, 343rd, 344th, 345th, 346th, 347th, 348th, 349th, 350th, 351st, 352nd, 353rd, 354th, 355th, 356th, 357th, 358th, 359th, 360th, 361st, 362nd, 363rd, 364th, 365th, 366th, 367th, 368th, 369th, 370th, 371st, 372nd, 373rd, 374th, 375th, 376th, 377th, 378th, 379th, 380th, 381st, 382nd, 383rd, 384th, 385th, 386th, 387th, 388th, 389th, 390th, 391st, 392nd, 393rd, 394th, 395th, 396th, 397th, 398th, 399th, 400th, 401st, 402nd, 403rd, 404th, 405th, 406th, 407th, 408th, 409th, 410th, 411th, 412th, 413th, 414th, 415th, 416th, 417th, 418th, 419th, 420th, 421st, 422nd, 423rd, 424th, 425th, 426th, 427th, 428th, 429th, 430th, 431st, 432nd, 433rd, 434th, 435th, 436th, 437th, 438th, 439th, 440th, 441st, 442nd, 443rd, 444th, 445th, 446th, 447th, 448th, 449th, 450th, 451st, 452nd, 453rd, 454th, 455th, 456th, 457th, 458th, 459th, 460th, 461st, 462nd, 463rd, 464th, 465th, 466th, 467th, 468th, 469th, 470th, 471st, 472nd, 473rd, 474th, 475th, 476th, 477th, 478th, 479th, 480th, 481st, 482nd, 483rd, 484th, 485th, 486th, 487th, 488th, 489th, 490th, 491st, 492nd, 493rd, 494th, 495th, 496th, 497th, 498th, 499th, 500th, 501st, 502nd, 503rd, 504th, 505th, 506th, 507th, 508th, 509th, 510th, 511th, 512th, 513th, 514th, 515th, 516th, 517th, 518th, 519th, 520th, 521st, 522nd, 523rd, 524th, 525th, 526th, 527th, 528th, 529th, 530th, 531st, 532nd, 533rd, 534th, 535th, 536th, 537th, 538th, 539th, 540th, 541st, 542nd, 543rd, 544th, 545th, 546th, 547th, 548th, 549th, 550th, 551st, 552nd, 553rd, 554th, 555th, 556th, 557th, 558th, 559th, 560th, 561st, 562nd, 563rd, 564th, 565th, 566th, 567th, 568th, 569th, 570th, 571st, 572nd, 573rd, 574th, 575th, 576th, 577th, 578th, 579th, 580th, 581st, 582nd, 583rd, 584th, 585th, 586th, 587th, 588th, 589th, 590th, 591st, 592nd, 593rd, 594th, 595th, 596th, 597th, 598th, 599th, 600th, 601st, 602nd, 603rd, 604th, 605th, 606th, 607th, 608th, 609th, 610th, 611th, 612th, 613th, 614th, 615th, 616th, 617th, 618th, 619th, 620th, 621st, 622nd, 623rd, 624th, 625th, 626th, 627th, 628th, 629th, 630th, 631st, 632nd, 633rd, 634th, 635th, 636th, 637th, 638th, 639th, 640th, 641st, 642nd, 643rd, 644th, 645th, 646th, 647th, 648th, 649th, 650th, 651st, 652nd, 653rd, 654th, 655th, 656th, 657th, 658th, 659th, 660th, 661st, 662nd, 663rd, 664th, 665th, 666th, 667th, 668th, 669th, 670th, 671st, 672nd, 673rd, 674th, 675th, 676th, 677th, 678th, 679th, 680th, 681st, 682nd, 683rd, 684th, 685th, 686th, 687th, 688th, 689th, 690th, 691st, 692nd, 693rd, 694th, 695th, 696th, 697th, 698th, 699th, 700th, 701st, 702nd, 703rd, 704th, 705th, 706th, 707th, 708th, 709th, 710th, 711th, 712th, 713th, 714th, 715th, 716th, 717th, 718th, 719th, 720th, 721st, 722nd, 723rd, 724th, 725th, 726th, 727th, 728th, 729th, 730th, 731st, 732nd, 733rd, 734th, 735th, 736th, 737th, 738th, 739th, 740th, 741st, 742nd, 743rd, 744th, 745th, 746th, 747th, 748th, 749th, 750th, 751st, 752nd, 753rd, 754th, 755th, 756th, 757th, 758th, 759th, 760th, 761st, 762nd, 763rd, 764th, 765th, 766th, 767th, 768th, 769th, 770th, 771st, 772nd, 773rd, 774th, 775th, 776th, 777th, 778th, 779th, 780th, 781st, 782nd, 783rd, 784th, 785th, 786th, 787th, 788th, 789th, 790th, 791st, 792nd, 793rd, 794th, 795th, 796th, 797th, 798th, 799th, 800th, 801st, 802nd, 803rd, 804th, 805th, 806th, 807th, 808th, 809th, 810th, 811th, 812th, 813th, 814th, 815th, 816th, 817th, 818th, 819th, 820th, 821st, 822nd, 823rd, 824th, 825th, 826th, 827th, 828th, 829th, 830th, 831st, 832nd, 833rd, 834th, 835th, 836th, 837th, 838th, 839th, 840th, 841st, 842nd, 843rd, 844th, 845th, 846th, 847th, 848th, 849th, 850th, 851st, 852nd, 853rd, 854th, 855th, 856th, 857th, 858th, 859th, 860th, 861st, 862nd, 863rd, 864th, 865th, 866th, 867th, 868th, 869th, 870th, 871st, 872nd, 873rd, 874th, 875th, 876th, 877th, 878th, 879th, 880th, 881st, 882nd, 883rd, 884th, 885th, 886th, 887th, 888th, 889th, 890th, 891st, 892nd, 893rd, 894th, 895th, 896th, 897th, 898th, 899th, 900th, 901st, 902nd, 903rd, 904th, 905th, 906th, 907th, 908th, 909th, 910th, 911th, 912th, 913th, 914th, 915th, 916th, 917th, 918th, 919th, 920th, 921st, 922nd, 923rd, 924th, 925th, 926th, 927th, 928th, 929th, 930th, 931st, 932nd, 933rd, 934th, 935th, 936th, 937th, 938th, 939th, 940th, 941st, 942nd, 943rd, 944th, 945th, 946th, 947th, 948th, 949th, 950th, 951st, 952nd, 953rd, 954th, 955th, 956th, 957th, 958th, 959th, 960th, 961st, 962nd, 963rd, 964th, 965th, 966th, 967th, 968th, 969th, 970th, 971st, 972nd, 973rd, 974th, 975th, 976th, 977th, 978th, 979th, 980th, 981st, 982nd, 983rd, 984th, 985th, 986th, 987th, 988th, 989th, 990th, 991st, 992nd, 993rd, 994th, 995th, 996th, 997th, 998th, 999th, 1000th, 1001st, 1002nd, 1003rd, 1004th, 1005th, 1006th, 1007th, 1008th, 1009th, 1010th, 1011th, 1012th, 1013th, 1014th, 1015th, 1016th, 1017th, 1018th, 1019th, 1020th, 1021st, 1022nd, 1023rd, 1024th, 1025th, 1026th, 1027th, 1028th, 1029th, 1030th, 1031st, 1032nd, 1033rd, 1034th, 1035th, 1036th, 1037th, 1038th, 1039th, 1040th, 1041st, 1042nd, 1043rd, 1044th, 1045th, 1046th, 1047th, 1048th, 1049th, 1050th, 1051st, 1052nd, 1053rd, 1054th, 1055th, 1056th, 1057th, 1058th, 1059th, 1060th, 1061st, 1062nd, 1063rd, 1064th, 1065th, 1066th, 1067th, 1068th, 1069th, 1070th, 1071st, 1072nd, 1073rd, 1074th, 1075th, 1076th, 1077th, 1078th, 1079th, 1080th, 1081st, 1082nd, 1083rd, 1084th, 1085th, 1086th, 1087th, 1088th, 1089th, 1090th, 1091st, 1092nd, 1093rd, 1094th, 1095th, 1096th, 1097th, 1098th, 1099th, 1100th, 1101st, 1102nd, 1103rd, 1104th, 1105th, 1106th, 1107th, 1108th, 1109th, 1110th, 1111th, 1112th, 1113th, 1114th, 1115th, 1116th, 1117th, 1118th, 1119th, 1120th, 1121st, 1122nd, 1123rd, 1124th, 1125th, 1126th, 1127th, 1128th, 1129th, 1130th, 1131st, 1132nd, 1133rd, 1134th, 1135th, 1136th, 1137th, 1138th, 1139th, 1140th, 1141st, 1142nd, 1143rd, 1144th, 1145th, 1146th, 1147th, 1148th, 1149th, 1150th, 1151st, 1152nd, 1153rd, 1154th, 1155th, 1156th, 1157th, 1158th, 1159th, 1160th, 1161st, 1162nd, 1163rd, 1164th, 1165th, 1166th, 1167th, 1168th, 1169th, 1170th, 1171st, 1172nd, 1173rd, 1174th, 1175th, 1176th, 1177th, 1178th, 1179th, 1180th, 1181st, 1182nd, 1183rd, 1184th, 1185th, 1186th, 1187th, 1188th, 1189th, 1190th, 1191st, 1192nd, 1193rd, 1194th, 1195th, 1196th, 1197th, 1198th, 1199th, 1200th, 1201st, 1202nd, 1203rd, 1204th, 1205th, 1206th, 1207th, 1208th, 1209th, 1210th, 1211st, 1212nd, 1213rd, 1214th, 1215th, 1216th, 1217th, 1218th, 1219th, 1220th, 1221st, 1222nd, 1223rd, 1224th, 1225th, 1226th, 1227th, 1228th, 1229th, 1230th, 1231st, 1232nd, 1233rd, 1234th, 1235th, 1236th, 1237th, 1238th, 1239th, 1240th, 1241st, 1242nd, 1243rd, 1244th, 1245th, 1246th, 1247th, 1248th, 1249th, 1250th, 1251st, 1252nd, 1253rd, 1254th, 1255th, 1256th, 1257th, 1258th, 1259th, 1260th, 1261st, 1262nd, 1263rd, 1264th, 1265th, 1266th, 1267th, 1268th, 1269th, 1270th, 1271st, 1272nd, 1273rd, 1274th, 1275th, 1276th, 1277th, 1278th, 1279th, 1280th, 1281st, 1282nd, 1283rd, 1284th, 1285th, 1286th, 1287th, 1288th, 1289th, 1290th, 1291st, 1292nd, 1293rd, 1294th, 1295th, 1296th, 1297th, 1298th, 1299th, 1300th, 1301st, 1302nd, 1303rd, 1304th, 1305th, 1306th, 1307th, 1308th, 1309th, 1310th, 1311st, 1312nd, 1313rd, 1314th, 1315th, 1316th, 1317th, 1318th, 1319th, 1320th, 1321st, 1322nd, 1323rd, 1324th, 1325th, 1326th, 1327th, 1328th, 1329th, 1330th, 1331st, 1332nd, 1333rd, 1334th, 1335th, 1336th, 1337th, 1338th, 1339th, 1340th, 1341st, 1342nd, 1343rd, 1344th, 1345th, 1346th, 1347th, 1348th, 1349th, 1350th, 1351st, 1352nd, 1353rd, 1354th, 1355th, 1356th, 1357th,

HODGSON'S INSTRUCTIONS FOR THE CLERGY—
Sixth Edition.

In 8vo. price 12s. the 6th edition of
**INSTRUCTIONS for the USE of CANDI-
DATES for HOLY ORDERS, and of the PAROCHIAL
CLERGY, as to Ordination, Licences, Induction, Pluralities,
Residence, &c. &c., with Acts of Parliament relating to the above,
and Forms to be used.**

By CHRISTOPHER HODGSON, M.A.
Secretary to His Grace the Archbishop of Canterbury.
This Edition contains many important alterations, in consequence
of Acts of Parliament passed since the last Edition (1838);
including a complete Digest of the powers enabling Incumbents to
provide or improve Glebe Houses, and instructions for the grant
of Leases of Glebe Lands under the recent Act; with other
details of importance to the Clergy and their Solicitors or Agents.
Livingtons, St. Paul's Churchyard, and Waterloo-place.

On the 31st of March will be published,
**A NOMENCLATURE OF
COLOURS, HUES, TINTS, AND SHADES,
APPLICABLE TO THE
ARTS AND NATURAL SCIENCES; to MANUFACTURES,
AND OTHER PURPOSES OF GENERAL
UTILITY.**

By D. R. HAY.
In crown 8vo. with 240 examples of Colours, Hues, &c.

Lately published by the same Author,

1. **AN ESSAY ON ORNAMENTAL DESIGN.**
Accompanied by an attempt to develop and elucidate
the true principles of Ornamental Design, as applied to the
Decorative Arts. In oblong folio, with 57 Plates, and numerous Wood-
cuts. Price 2s.
2. **PROPORTION, or the GEOMETRIC
PRINCIPLE OF BEAUTY, ANALYSED.** In royal
4to. with 17 Plates and 28 Woodcuts. Price 2s.
3. **THE NATURAL PRINCIPLES and ANA-
LOGY of the HARMONY of FORM.** In 1 vol. royal
4to. with 18 Engravings and numerous Woodcuts. Price 15s.
4. **THE LAWS of HARMONIOUS COLOUR-
ING ADAPTED to INTERIOR DECORATIONS.**
The Fifth Edition. To which is added, AN ATTEMPT to DEFINE
ÆSTHETICAL TASTE. With Eight Coloured Diagrams. 8vo. price
7s. 6d.

William Blackwood & Sons, Edinburgh and London.

PROFESSOR KLAUERN'S NEW GERMAN MANUAL.
Just published, in 3 vols. 12mo. (1,280 pages and 5 engraved plates
of German Hand-writing, ornamental cloth boards, price 31s.)

THE GERMAN MANUAL for the YOUNG
and for SELF-TUITION. By WILLIAM KLAUERN,
KLAUERNSKIL, of Schwerin, in Mecklenburg. Formerly Teacher
of German in London, lately Professor of German to the Noble
Accademia Ecclesiastica in Rome, &c.
"This Manual, comprising two thick, closely-printed volumes,
is intended to enable students, and more particularly juvenile
learners, to acquire the German language without the help of a
master. The first volume consists of extracts in prose and verse
from the most eminent German writers, selected with great taste,
and so arranged that the difficulties of the language are gradually
brought before the student, each part or portion being, as it were, a
stepping-stone to the next. In the second volume, we have about
one-half of the same extracts repeated, with an interlinear trans-
lation, not merely literal, but likewise analytical, comprising every
single word, and even showing the construction of each sentence;
this is further assisted by explanatory notes, that give the real idio-
matic meaning of the various difficulties. Having arrived thus
far, the student is supposed not to need any longer the help of a
literal version, and accordingly, in place of it, he finds for the re-
maining half an ample glossary. In addition to all this, the work
contains a Grammar, the Art of German Hand-writing, Dialogues,
and minute instructions relative to the proper modes of address in
letters, as well as many specimens of epistolary correspondence to
every class, trade, and profession. From this brief analysis, it will
be seen that the student, possessed of these invaluable volumes, will
need neither grammar nor dictionary, nor even a teacher, till he is
advanced to the study of the more difficult authors."—*Edinburgh's
Literary Register*, Feb. 28, 1845.
London: Simpkin, Marshall & Co.; and to be had, by order, of
all Booksellers in Town and Country.

Handsome bound in cloth, with Ninety-three Wood Engravings,
price 6s. 6d.

**ILLUSTRATIONS OF THE BIBLE,
and CONFIRMATIONS of SACRED HISTORY, from the
MONUMENTS of EGYPT.**

By W. C. TAYLOR, LL.D.
From the *Birmingham Herald*.
"A valuable and indispensable accession to the library of every
biblical student."

From the *Rev. Thomas Hartwell Horne's Introduction to the Critical
Study of the Scriptures*.
"Nearly three hundred texts of Scripture are more or less
explained in this elegantly executed volume, and in a manner
equally curious and interesting."
London: D. Bogue (Late Tilt & Bogue), Fleet-street.

DARLEY'S SCIENTIFIC LIBRARY,
for the Use of Schools, Private Students, Artists, and
Mechanics.

It is the purpose of this Work to furnish a Series of Elementary
Treatises on Mathematical Science, adapted to the wants of the
public at large. To youth of either sex at public and private
schools; to persons whose education has been neglected, or whose
attention has not been directed in early life to such studies; and to
Artists and Mechanics, these little works will be found particu-
larly suited. The principles of the various Sciences are rendered
as familiar and brought as near to our common ideas as possible;
the demonstrations of propositions are made plain for the mind,
and brief for the memory; and the Elements of each Science are
reduced not only to their simplest but to their shortest form.

1. A System of Popular Geometry. Containing
in a few Lessons so much of the Elements of Euclid as is necessary
and sufficient for a right understanding of every Art and Science in
its leading Truths and general Principles. By George Darley, A.R.
Fifth Edition, (now ready.) 4s. 6d. cloth.
 2. Companion to the Popular Geometry. In
which the Elements of Abstract Science are familiarized, illustrated,
and rendered practically useful to the various purposes of Life,
with numerous Examples. Second Edition. 4s. 6d. cloth.
 3. A System of Popular Algebra, with a Section
on Proportions and Progressions. Third Edition. 4s. 6d.
 4. A System of Popular Trigonometry, both Plane
and Spherical; with Popular Treatises on Logarithms, and the
Application of Algebra to Geometry. Second Edition. 2s. 6d. cloth.
- For students who only seek this limited knowledge of these
sciences, there are perhaps no treatises which can be read with more
advantage than Darley's Popular Geometry and Algebra. —*Library
of Useful Knowledge, &c.*
Taylor & Walton, Booksellers and Publishers to University
College, 28, Upper Gower-street.

NEW WORKS AND NEW
EDITIONS.

IMPRESSIONS OF AUSTRALIA

FELIX, during a Four Years' Residence in that Colony; with
particular reference to the Prospects of Emigration. With Notes
of a Voyage round the World, Australian Poems, &c. By
RICHARD HOWITT. Fcap. 8vo. 7s.

2. The Rural and Social Life of Ger-
many:

With Characteristic Sketches of its Chief Cities and Scenery.
Collected in a General Tour, and during a Residence in that
Country in the Years 1840-42. By WILLIAM HOWITT,
Author of 'The Rural Life of England,' &c. Medium 8vo. with
above 50 Illustrations, 21s.

3. Elementa Liturgica;

Or, the Churchman's Primer, for the Scholastic Study of the
Book of Common Prayer. By G. A. WALKER, M.A., of
Christ Church College, Cambridge. Fcap. 8vo. 3s. 6d.

"The best companion to the Book of Common Prayer that
has yet been published. The arrangement of the subject is so
lucid, the explanatory remarks so entirely free from pedantry
or obscurity, yet presenting the results of extensive reading,
that the work is as well adapted for family reading as for the
student's closet."—*Historical Register*.

4. Amy Herbert.

By a LADY. Edited by the Rev. WILLIAM SEWELL, B.D.
of Exeter College, Oxford. 2nd Edition. 2 vols. fcap. 8vo. 2s.

"The style is simple and elegant, and the narrative so con-
structed as to interest the reader by its character, apart from
the religious and moral teaching to which it is made subserv-
ient. Its great merit is, the skillful blending of amusement
with the teaching of all the kinder virtues and Christian
graces."—*John Bull*.

5. The Collegian's Guide;

Or, Recollections of College Days; setting forth the Advantages
and Temptations of a University Education. By *****
M.A. — College, Oxford. Post 8vo. 10s. 6d.

"A volume of this kind has long been wanted. It traces
amusingly the course of the student, from the first discussion
that arises in his family on his going to college till his preparation
for a first-class mind. It details the first steps that should be
taken, gives the characters of the several colleges, prescribes
modes of life and courses of study; establishes intelligible
bounds against the shoals and quicksands of idleness and dis-
obedience, and debt, and draws the best ideal of a first-rate col-
legian. This knowledge is thrown into the form of actual
occurrence, being the result of the writer's own experience and
observation. The spirit of the book is excellent; and the book
itself cannot fail to be useful. All the chapters on college life
are admirably written—lively, without exaggeration; prac-
tically useful, yet very amusing; discursive and various, yet all
tending to the object of elevating the collegian's character,
keeping him from creditable practices, and fitting him, by a
judicious course of study, for the highest pursuits of life."
Briarcliffe.

6. Contributions to The Edinburgh
Review.

By FRANCIS JEFFREY, now one of the Judges of the Court
of Session in Scotland. 4 vols. 8vo. 48s.

7. The Works of the Rev. Sydney
Smith.

Second Edition. 3 vols. 8vo. with Portrait, 36s.

"Sydney Smith's works remain to us a lasting monument of
manly independence—of sterling sense made bright with wit.
They have already taken their position in the literature of our
country, and will always be read and consulted no less as
valuable memoirs *per se*, than as specimens of admirable
writing."—*Historical Register*.

8. Critical and Historical Essays

Contributed to THE EDINBURGH REVIEW. By the Right
Hon. THOMAS BABINGTON MACAULAY. Third Edition.
3 vols. 8vo. 36s.

9. Thomas Moore's Poetical Works;

Containing the Author's recent Introduction and Notes. Com-
plete in One Volume, uniform with Lord Byron's Poems.
Medium 8vo. with Portrait, and View of the Residence of the
Poet, 21s.; or 42s. bound in morocco.

10. Robert Southey's Poetical Works;

Containing all the Author's last Introductions and Notes.
Complete in One Volume, uniform with Byron's Poems and
Thomas Moore's Poetical Works. Medium 8vo. with Portrait
and Vignette, 21s.; or 42s. bound in morocco.

11. Essays on Natural History,

Chiefly Ornithology. By CHARLES WATERTON, Esq., of
Walton Hall, Author of 'Wanderings in South America.'
With an Autobiography of the Author, and a View of Walton
Hall. Fifth Edition. Fcap. 8vo. 5s.

Second Series. With Continuation of Mr. Water-
ton's Autobiography. Second Edition. Fcap. 8vo. with a new
Vignette by T. Creswick, A.R.A. 6s. 6d.

12. A Complete Treatise on Practical
Geometry and Mensuration:

With numerous Exercises. By JAMES ELLIOT, formerly
Teacher of Mathematics in the Liverpool Mechanics' Insti-
tution. 8vo. with Diagrams and Woodcuts, 5s.

Key. Containing full Demonstrations of the
Rules, and Solutions of all the more difficult or laborious Exer-
cises; accompanied by Critical and Explanatory Remarks.
8vo. with Diagrams, 6s.

London: LONGMAN, BROWN, GREEN, AND LONGMANS.

PARKER'S
COLLECTIONS IN POPULAR
LITERATURE.

AMUSEMENTS IN CHESS:

containing the History, Antiquities, and Curiosities of the Game;
a Selection of Games, Illustrative of the various Openings, analysed
and explained; Chess Problems, or, Ends of Games won or drawn
by brilliant Moves.
By CHARLES TOMLINSON. With numerous Woodcuts, 6s. 6d.

A SKETCH of the MILITARY HIS-

TORY of GREAT BRITAIN.
By the Rev. G. R. OLEIG, M.A., Chaplain-General to the Forces.
2s. 6d.

THE LORD and the VASSAL: a
Familiar Exposition of the Feudal System in the Middle Ages. 2s.

THE FRENCH REVOLUTION; its
Causes and Consequences.
By FREDERICK MACLEAN ROWAN. 3s. 6d.

NAPOLEON'S INVASION of
RUSSIA.
By EUGENE LABAUME, Captain of Engineers during the
Expedition. 2s. 6d.

SIR JOSEPH BANKS and the
ROYAL SOCIETY. 2s.

CUVIER and HIS WORKS, or the
Rise and Progress of ZOOLOGY. 2s.

SMEATON and LIGHTHOUSES. 2s.

LINNÆUS and JUSSIEU; or, the
Rise and Progress of SYSTEMATIC BOTANY. 2s.

THE MERCHANT and the FRIAR;
or, Truths and Fictions of the Middle Ages.
By SIR FRANCIS PALGRAVE. New Edition. 2s.

VAN-TI, the CHINESE MAGIS-
TRATE; and other Tales of other Countries. 2s.

NORAH TOOLE; and other Tales
illustrative of National and Domestic Manners. With Illus-
trations. 2s.

The Delectable HISTORY of REY-
NARD the FOX, and of his SON REYNARDINE. A revised
Version of an old Romance. 2s.

THE LIFE and ADVENTURES of
PETER WILKINS, a Cornish Man. New and carefully revised
Edition. 3s.

CHRONICLES of the SEASONS; or,
the Progress of the Year: being a Course of Daily Instruction and
Amusement, selected from the Natural History, Science, Art, An-
tiquities, and Biography of our Father-land. In Four Books. 2s. 6d.
each.

THE WRITING-DESK and its CON-
TENTS; a Familiar Illustration of Important Facts in Natural
History. By T. GRIFFITHS. 2s.

THE USEFUL ARTS employed in
the PRODUCTION OF FOOD. With numerous Illustrations.
2s. 6d.

THE USEFUL ARTS employed in
the CONSTRUCTION OF DWELLING-HOUSES. With nume-
rous Illustrations. 2s. 6d.

THE USEFUL ARTS employed in
the PRODUCTION OF CLOTHING. With numerous Illus-
trations. 2s. 6d.

RECREATIONS IN THE
SCIENCES.

WORLD of WATERS, or RECREA-
TIONS in HYDROLOGY.
By MISS R. M. ZORNILIN. With numerous Illustrations, 6s.

RECREATIONS in PHYSICAL
GEOGRAPHY; or, THE EARTH AS IT IS.
By MISS R. M. ZORNILIN. With Illustrations. 6s.

RECREATIONS in GEOLOGY.
By MISS R. M. ZORNILIN. With Illustrations. 4s. 6d.

RECREATIONS in ASTRONOMY.
By REV. L. TOMLINSON, M.A. With 50 Illustrations. 4s. 6d.

RECREATIONS in CHEMISTRY.
By T. GRIFFITHS. With numerous Illustrations, 4s. 6d.

London: JOHN W. PARKER, West Strand.

LONDON, SATURDAY, MARCH 15, 1845.

REVIEWS

The History of British India. From 1805 to 1835.
By Professor H. H. Wilson, M.A. Vol. I.
Madden & Co.

Professor Wilson's annotations to Mill's 'India' led us to augur favourably of his continuation of the work; and the first volume, now before us, has realized our expectations. Lucid in arrangement, clear in style, and independent in sentiment, the history of the interval between the conclusion of the peace with the Mahrattas and the renewal of the Company's charter in 1813, must ever hold a conspicuous place among the standard works of English libraries. In consequence of the great variety of topics it embraces, and the complicated relations of the Hindû and Mohammedan princes to the British government and each other, the work is not easily susceptible of analysis: we shall, therefore, confine our attention to some of the more striking incidents, and shall commence with the mutiny of Vellore, one of the most startling events in the Anglo-Indian annals. About three o'clock on the morning of the 10th of July, 1806, the sepoys stationed at the fortress of Vellore, where the family of Tippoo Sultan was confined, commenced a sudden and desperate attack on the European officers and troops.—

"Thirteen officers were killed, besides several European conductors of ordnance. In the barracks, eighty-two privates were killed, and ninety-one were wounded. The mutineers did not venture to enter the building, where they would have had to encounter the bayonets of the soldiers, but contented themselves with pouring their fire into the apartments; in which the men, unable for want of ammunition to return it, screened themselves against its effects as well as they were able by the beds and furniture. Early in the morning, a few officers, who had collected in one of the dwellings and had successfully defended themselves, made their way to the barracks, and, placing themselves at the head of the survivors, forced a passage through the mutineers and ascended the ramparts, where they took post in a cavalier. Hence they reached the magazine, but were disappointed in their expectation of supplying themselves with powder, and were obliged to return to the ramparts, where they found cover above the main gateway and in a bastion at the south-east angle of the fort. In these movements they were exposed to a continued fire, by which all the officers were disabled and many of the men were killed: yet they maintained their ground with steadfast courage, and repeatedly drove back their assailants at the point of the bayonet."

Colonel Gillespie, who was stationed with some cavalry and two light guns at Arcot, about nine miles distant, having received information of the revolt, immediately proceeded to Vellore, and having blown open the gate, charged the insurgents, who made scarcely any attempt at resistance. Of the many who had engaged in the conspiracy, one sepoy alone proved faithful: his name was Mustafa Beg; he gave information of the plot to Colonel Forbes, who referred the matter to a committee of native officers; but as all of these officers were joined in the conspiracy, they reported that Mustafa Beg was unworthy of credit, and he was actually in confinement when the mutiny broke out. This anecdote sufficiently shows that there was great want of vigilance on the part of the European officers; and we may add, that had any of these officers merited the confidence and attachment of the men, it is scarcely possible that so extensive a conspiracy could have been kept secret.

"The causes of this alarming occurrence necessarily engaged the attention of the public both in India and in Europe, and an acrimonious controversy ensued, which can scarcely be said even yet to be at rest. Not that there was any sufficient reason

for difference of opinion. To an impartial judgment the real cause was liable to no misconception; but its admission involved inferences which were pressed by one party beyond their due limits, and of which the grounds were therefore denied altogether by the other. The question of converting the natives of India to the Christian religion was supposed to depend for its solution upon the origin of the massacre at Vellore. By those who were unfriendly to missionary efforts, as well as those who were apprehensive of their effects upon native feeling, the transaction was appealed to as decisive of the reasonableness of their fears, and as justifying their opposition. No better reply could be devised by the friends and supporters of missions than a denial that the Vellore mutiny had any connexion with the propagation of Christianity,—a denial in which they were undoubtedly wide of the truth."

The revolt was occasioned by some injudicious regulations respecting dress, which the men believed to be connected with a project for compelling them to embrace Christianity. We do not see how this could fairly be adduced as an argument against the employment of missionaries in India, for there is reason to believe that it was against the supposed compulsion, not against the religious teaching, that the conspiracy was directed. In the year 1809, a more serious military struggle took place in the Madras Presidency; the European officers engaged in almost open war against the civil government. Sir George Barlow entered into a personal contest with General Macdowall; the officers sided with the general, and, when he was removed from the office of Commander-in-chief, prepared an address and memorial, which reflected severely on the governor and council. Though the memorial was never sent, Sir George Barlow obtained a copy of it by very questionable means, and immediately proceeded to remove, supersede, and suspend all those who had a share in framing the obnoxious document. Most of the officers in the Presidency, and particularly those attached to the Hyderabad force, exhibited a lively sympathy with those who had been thus punished, and demanded their restoration in no very moderate terms:—

"About the same time with this manifestation of the growing sentiments of insubordination at Hyderabad, an overt act of mutiny was committed by the Company's European regiment quartered at Masulipatam. The officers of this corps had partaken in the general feelings, and had been further irritated by the indiscreet harshness with which their commanding officer had visited some imprudent expressions of those feelings in a moment of conviviality. The men were also out of humour at being occasionally drafted to serve as marines on board of the ships of war in the Bay of Bengal. A report was current amongst them that the whole corps was to be broken up in this manner; and, when an order was issued for three companies to prepare for marine duty, the men refused to obey, and the officers placed their own colonel under arrest. The command was assumed by the next in rank, a managing committee of officers was instituted, and a correspondence was opened by them with the Hyderabad and other mutinous divisions. Colonel Malcolm, who was at Madras, preparing to proceed on his mission to Persia, was dispatched to Masulipatam to restore order and subordination: he was treated with courtesy, but returned to the Presidency without accomplishing the object of his mission, and strongly impressed with the persuasion that the revocation of the Government order would alone prevent a general and fatal insurrection. In fact, on the 3rd of August garrison orders directed the regiment to hold itself in readiness for field service; a plan having been concerted for the junction of the troops from Masulipatam with those from Jalna and Hyderabad, and their united march to Madras, where they threatened to compel the restoration of the officers, and to depose Sir George Barlow from the post of Governor. Luckily for all concerned, these wild and criminal projects were arrested by the seasonable interposition of the

Governor-General, and the return of the most violent and rash to a recollection of their duty."

Professor Wilson, after a candid examination of all the circumstances connected with this affair, throws the chief blame on the official despotism of Sir George Barlow, but his censures are too mild for the amount of delinquency which he has recorded.

The conquest of Java, and the improvements which the English introduced into the administration of that island, are detailed at considerable length. No attempt, however, is made to explain the causes of the restoration of Java to the Dutch. It is hinted, indeed, that the English ministers and negotiators were utterly ignorant of the value of the boon they bestowed; but there is also reason to believe that some influence was used to prevent the rivalry of a Crown colony with the monopolies of the East India Company. Just praise is bestowed on the efforts made by Lord Minto to suppress the organized system of plunder, known by the name of Dakoity, in Bengal. The account given of the Dakoits will astonish those who have not paid much attention to Indian affairs:—

"The Dakoits, although in their aggregation and in their following acknowledged leaders or Sirdars they bore an analogy to the brigands of the south of Europe, or the banditti of the middle ages, yet resembled more nearly some of the illegal confederations which have been organized in modern days and more civilized communities in Europe, in their assembling by night only, and dispersing and following peaceable occupations during the day, most of them being engaged in the cultivation of the soil or following mechanical trades. Individuals among them were well known as Sirdars, by whom their expeditions were projected, and by whose orders the gang was assembled at an appointed spot generally a grove near the village to be attacked. The members of the gang, who were secretly known to the Sirdars, and sometimes to each other, repaired to the place variously armed, chiefly with swords, clubs, and pikes, and some with matchlocks. Their numbers varied from ten or fifteen to fifty or sixty. When collected, their marauding excursion was usually prelude by a religious ceremony, the worship of the goddess Durgâ, the patroness of thieves, typified by a water-pot or a few blades of grass. The ceremony was conducted by a Brahman of degraded condition and dissolute life. Having propitiated the goddess by the promise of a portion of their spoil, they marched with lighted torches, and little attempt at concealment beyond disguising their faces by pigment, or covering them with masks, to the object of their expedition, usually the dwelling of some shop-keeper or money-changer, in which it was expected to discover treasure. Occasionally the motive of the attack was vengeance; and information given by the householder, or some of his family, against any of the members of the gang, brought upon him the resentment of the whole fraternity. Upon entering the village, it was customary to fire a gun, as a signal to the inhabitants to keep within their dwellings: the house against which the operation was designed was then surrounded; and, whilst some of the gang forced an entrance, others remained as a guard without. Unless exasperated by resistance, or instigated by revenge, the Dakoits did not commonly proceed to murder; but they perpetrated atrocious cruelties upon such persons as refused to give them, or were unable to give them, information regarding property which they suspected of having been concealed, burning them with lighted torches or blazing straw, or wrapping cloth or flax steeped in oil round their limbs and setting it on fire, or inflicting various tortures, which caused immediate or speedy death. The object being accomplished, and the booty secured, the gang retired before daylight, and the individuals resumed their daily occupations. Such was the terror inspired by their atrocities, and such the dread of their revenge, that few of their neighbours ventured to inform or give evidence against them, although well aware of their real character and proceedings. The police, intimidated or corrupt, rarely interfered until the robbery was completed and the perpetrators

had disappeared; and their interposition was far from welcome to the people, as their unprofitable and vexatious inquiries had frequently no other purpose in view than the extortion of money as the price of forbearing to drag the villagers, unwilling witnesses, before the European magistrate, or even of falsely accusing them of being accessory to the crime."

Lord Minto's exertions to suppress this system were among the latest acts of his useful and honourable administration.

In his next volume, Professor Wilson will discuss the policy pursued by the Marquis of Hastings; and we reserve for its appearance the remarks which we have to make on the general policy of the Indian government.

Imagination and Fancy; or Selections from the English Poets, &c., and an Essay in answer to the Question "What is Poetry?" By Leigh Hunt.

[Second Notice.]

OUR author has so much that is admirable on the subject of Versification,—and so much have his remarks been wanted,—that we shall draw rather largely on this portion of his pages; and will pass to them at once, because what follows both states and answers the proposition which we hold to be false, better than we could hope to do it:—

"With regard to the principle of Variety in Uniformity by which verse ought to be modulated, and one-ness of impression diversely produced, it has been contended by some, that Poetry need not be written in verse at all; that prose is as good a medium, provided poetry be conveyed through it; and that to think otherwise is to confound letter with spirit, or form with essence. But the opinion is a prosaical mistake. Fitness and unfitness for song, or metrical excitement, just make all the difference between a poetical and prosaical subject; and the reason why verse is necessary to the form of poetry, is, that the perfection of poetical spirit demands it;—that the circle of its enthusiasm, beauty and power, is incomplete without it. I do not mean to say that a poet can never show himself a poet in prose; but that, being one, his desire and necessity will be to write in verse; and that, if he were unable to do so, he would not, and could not, deserve his title. Verse to the true poet is no clog. It is idly called a trammel and a difficulty. It is a help. It springs from the same enthusiasm as the rest of his impulses, and is necessary to their satisfaction and effect. Verse is no more a clog than the condition of rushing upward is a clog to fire, or than the roundness and order of the globe we live on is a clog to the freedom and variety that abound within its sphere. Verse is no dominator over the poet, except inasmuch as the bond is reciprocal and the poet dominates over the verse. They are lovers, playfully challenging each other's rule, and delighted equally to rule and to obey. Verse is the final proof to the poet that his mastery over his art is complete. It is the shutting up of his powers in 'measureful content'; the answer of form to his spirit; of strength and ease to his guidance. It is the willing action, the proud and fiery happiness, of the winged steed on whose back he has vaulted,

To witch the world with wondrous horsemanship.

Verse, in short, is that finishing, and rounding, and 'tuneful planetting' of the poet's creations, which is produced of necessity by the smooth tendencies of their energy or inward working, and the harmonious dance into which they are attracted round the orb of the beautiful. Poetry, in its complete sympathy with beauty, must, of necessity, leave no sense of the beautiful, and no power over its forms, unmanifested; and verse flows as inevitably from this condition of its integrity, as other laws of proportion do from any other kind of embodiment of beauty (say that of the human figure), however free and various the movements may be that play within their limits.

"Every poet, then, is a versifier; every fine poet an excellent one; and he is the best whose verse exhibits the greatest amount of strength, sweetness, straightforwardness, unsuperfluity, variety, and one-ness;—one-ness, that is to say, consistency, in the general impression, metrical and moral; and

variety, or every pertinent diversity of tone and rhythm, in the process. *Strength* is the muscle of verse, and shows itself in the number and force of the marked syllables; as,

Sonorous métal blowing martial sounds.

Paradise Lost.

Behemoth, biggest born of earth, upheav'd
His vastness.

Id.

Blow winds and crack your cheeks! rage! blow!

You catarrhs and hurricanes, spout.

Till you have drench'd our steeples, drown'd the cocks!

You sulphurous and thought-executing fires,

Vaunt couriers of oak-claving thunderbolts,

Singe my white head! and thou, all-shaking thunder,

Strike flat the thick rotundity of the world!

Learn.

"Unexpected locations of the accent double this force, and render it characteristic of passion and abruptness. And here comes into play the reader's corresponding fineness of ear, and his retardations and accelerations in accordance with those of the poet:—

Then in the keyhole turns

The intricate wards, and every bolt and bar

Unfastens.—On a sudden open fly

With impetuous recoil and jarring sound

The infernal doors, and on their hinges grate

Harsh thunder.

Par. Lost, Book II.

Abominable—unutterable!—and worse

Than fables yet have feigned.

Id.

Wallowing awildly—enormous in their gait.

Id.

"Of unusual passionate accent there is an exquisite specimen in the 'Fairy Queen,' where Una is lamenting her desertion by the Red-Cross Knight:—

But he, my lion, and my noble lord,

How does he find in cruel heart to hate

Her that him lov'd, and ever most ador'd

As the god of my life? Why hath he me abhor'd?

See the whole stanza, with a note upon it, in the present volume."

On this subject of Versification, and of variety or monotony in its structure, there is much more which we would gladly have discussed with our readers, but for which we can only refer them to the volume,—where it will amply justify the reference. A few lines of quotation, however, we must add on the subject of Rhyme:—

"As to Rhyme, which might be thought too insignificant to mention, it is not at all so. The universal consent of modern Europe, and of the East in all ages, has made it one of the musical beauties of verse for all poetry but epic and dramatic, and even for the former with Southern Europe,—a sustenance for the enthusiasm, and a demand to enjoy. The mastery of it consists in never writing it for its own sake, or at least never appearing to do so; in knowing how to vary it, to give it novelty, to render it more or less strong, to divide it (when not in couplets) at the proper intervals, to repeat it many times where luxury or animal spirits demand it (see an instance in Titania's speech to the Fairies), to impress an affecting or startling remark with it, and to make it, in comic poetry, a new and surprising addition to the jest."

Into the other properties which constitute our author's definition of poetry we cannot follow him,—a circumstance which we regret the less, as we should have found points of difference. We would, very gladly, however, had our space permitted us, have given our poetical readers the benefit of Mr. Hunt's warning on the subject of superfluity. Few of them can conjecture how greatly our own labours would be lightened, if they could be persuaded to lay it to heart. "There is no worse sign for a poet altogether," says our author, "except pure barrenness." "Every word that could be taken away from a poem is a damage,—and many such are death." "Even true poets have died of this writer's evil." We refer our readers very particularly to pages 47 and 48 of Mr. Hunt's essay: and meantime, we cannot refrain from quoting for them one of his supplementary definitions of the poetical; with which, and the author's appeal for the poet against the utilitarians, our extracts must conclude:—

"Wherever truth and beauty, whatever their

amount, can be worthily shaped into verse, and answer to some demand for it in our hearts, there poetry is to be found; whether in productions grand and beautiful, as some great event, or some mighty, leafy solitude, or no bigger and more pretending than a sweet face or a bunch of violets; whether in Homer's epic or Gray's Elegy, in the enchanted gardens of Ariosto and Spenser, or the very pot-herbs of the Schoolmistress of Shenstone, the balm of the simplicity of a cottage. Not to know and feel this, is to be deficient in the universality of Nature herself, who is a poetess on the smallest as well as the largest scale, and who calls upon us to admire all her productions; not indeed with the same degree of admiration, but with no refusal of it, except in defect. * * * As treatises on poetry may chance to have auditors who think themselves called upon to vindicate the superiority of what is termed useful knowledge, it may be as well to add, that, if the poet may be allowed to pique himself on any one thing more than another, compared with those who undervalue him, it is on that power of undervaluing nobody, and no attainments different from his own, which is given him by the very faculty of imagination they despise. The greater includes the less. They do not see that their inability to comprehend him argues the smaller capacity. No man recognises the worth of utility more than the poet: he only desires that the meaning of the term may not come short of its greatness, and exclude the noblest necessities of his fellow-creatures. He is quite as much pleased, for instance, with the facilities for rapid conveyance afforded him by the railroad, as the dulled confiner of its advantages to that single idea, or as the greatest two-ided man who varies that single idea with hugging himself on his 'buttons' or his good dinner. But he sees also the beauty of the country through which he passes, of the towns, of the heavens, of the steam-engine itself, thundering and fuming along like a magic horse, of the affections that are carrying, perhaps, half the passengers on their journey, nay, of those of the great two-ided man; and, beyond all this, he discerns the incalculable amount of good, and knowledge, and refinement, and mutual consideration, which this wonderful invention is fitted to circulate over the globe, perhaps is the displacement of war itself, and certainly to the diffusion of millions of enjoyments."

It would have been pleasant to us to add to these quotations some of the fine and touching things which Mr. Hunt has written of a few of his contemporary poets—gone, alas! to recent graves. "Oh!" says he, speaking of Coleridge, "it is too late now; and habit and self-love blinded me at the time, and I did not know (much as I admired him) how great a poet lived in that Grove at Highgate: or I would have cultivated its walks more, as I might have done, and endeavoured to return him, with my gratitude, a small portion of the delight his verses have given me." The reader will see, from the length and number of our extracts, what we have already said, that the volume contains much which we admire. Still, we scarcely anticipate for it that success on which a continuing series of such volumes as this is announced as depending. The plan will not, we think, be to the general taste; the argument, as we have remarked, is not always easy to follow; the criticism is, occasionally, too transcendental;—and, we are bound to add, that Mr. Hunt's enthusiasm has, at times, the appearance of being (what we verily believe it is not) assumed,—from being greater than that of most other men, exercised sometimes on what seem inadequate occasions, and wasted too often on mere subtleties—affections of his author, or discoveries and inventions of his own.

Autobiography of Jacob Grimm. From Das Gelehrte Hessen.

THE character of nations, like that of individuals, can be truly and perfectly portrayed only by themselves; not, indeed, in either case by those systematic attempts at self-delineation too

and
here
and
hty,
ding
r in
ated
pot-
lma
feel
ture
l as
mine
gree
t to
e to
n to
eful
post
hing
der-
no-
own,
ina-
less,
end
sizes
only
ome
occa-
such
con-
llest
or m
idea
ood
ntry
rens,
ning
are
their
an;
able
and
ven-
e to
the

d to
hing
w of
cent
dge,
love
now
ived
have
one,
rati-
resses
the
we
ains
ceely
con-
an-
we
ent,
y to
ran-
that
ap-
it is
at of
what
too
f his
own.

Des

divi-
only
e by
n too

freque
and u
larger
scious
miliar
as ma
strang
foreign
the ve
life.

A
and F
to unc
the to
sorts
subje
upon
both
are w
menta
ing of
with
what
their
ly tha
have
turn
and
ignor

Th
food
sity,
leada
of th
a litt
conta
its be

If
dual
and
ness
spirit
(we
sent
dign
the p
of fi
blial
sent
thin
ing
of q
in th
biog
at th
ract
of a
mor
gain
than
cou
bou
a lit
then
cou

I
at F
abo
man
to t
bea
of r
from
ben
in
hav
was
his
cae
gre
eye

frequently distorted and discoloured by the thousand and unconquerable illusions, to which both the larger and the smaller self is subject, but unconsciously, in the innumerable little traits so familiar to ourselves, that they fall out unnoticed, as matters of course; while they are to the stranger the most precious indications of things foreign to all his views and habits, and lying at the very heart of the individual or the national life.

A vast effort seems now making in England and France to understand Germany—or to seem to understand it. The books that are written, the tours that are made, the speculations of all sorts of which Germany and Germans are the subject, would seem sufficient to throw full light upon it. By far the larger number of these in both countries are not worthy of attention. They are written by persons who have not the elementary knowledge requisite to the understanding of any people; by persons who cannot speak with them. To anybody who has considered what language is, this is enough. He will read their descriptions of scenes and buildings, (hardly that, for all these things hang together—all have one and the same inward life,) but he will turn over the pages that affect to treat of men and their thoughts and ways, and submit to be ignorant rather than to be misinformed.

The desire to administer true and wholesome food (to us it also seems delicious) to the curiosity, regarding a people so worthy to excite it, leads us to extract from a biographical account of the learned men whom Hesse has produced, a little autobiography, which we look upon as containing the purest abstract of German life, in its best and highest form.

If we were called upon to name the individual among all the great and good, the learned and the lovable, whom it has been our happiness to know, who most honourably represent the spirit of Germany, we should say Jacob Grimm (we are not afraid of his brother Wilhelm's resentment). The manner at once shy and cordial, dignified and modest; the child-like simplicity; the profound and matchless learning; the spirit of freedom, combined with respect for the established, and with love of law and order; the deep sentiment of religion—but we are doing the very thing we denounced as useless: we are attempting to describe what is indescribable—a union of qualities eminently characteristic of a state of society not our own. What we meant to say is this: we regard the writer of the little autobiography in question as a type of the best, and at the same time the most peculiar German character. We—everybody—can vouch for the truth of all he tells us. We think, therefore, that more insight into German life and mind is to be gained from this slight, but true, sketch of a life, than from hundreds of volumes of tours. We could make books about Germany, like our neighbours, if we were so minded; and, may be, with a little more *connaissance de cause* than some of them; but we prefer to take the more humble course—to translate the words of Jacob Grimm.

Autobiography of Jacob Grimm.

I am the second son of my parents, and was born at Hanau, on the 4th of January, 1785. When I was about six years old, my father was appointed Amtmann at Steinau an der Strasse, his native place; and to this country, with its rich meadows, surrounded by beautiful hills, are bound all the liveliest recollections of my childhood. But my father was too early taken from us; and I still see in spirit the black coffin, the bearers with the yellow lemons and the rosemary in their hands, pass slowly before the window. I have a very accurate picture of him in my mind. He was a very industrious, methodical, kind-hearted man; his room, his writing-desk, and above all, his book-cases, with the neatly-arranged books, even to the green and red titles on the backs, are yet before my eyes. We children were brought up in the strict

Reformed (i. e. Calvinistic) church: it was rather the effect of practice and example than of much talk. The Lutheran inhabitants of our little town, who were the minority, I used to regard as strangers, with whom I must not be thoroughly familiar and intimate; and of the Catholics, who often passed through from Salmünster, a town a league off, and were always to be recognized by their gayer dress, I had a strange sort of dread. And I still feel as if I could not be thoroughly and profoundly devout anywhere but in a church fitted up with the austere simplicity of the reformed faith; so strongly does all belief attach itself to the first impressions of childhood. The imagination, however, can fill and animate empty and naked space. Certainly, I have never felt more fervent devotion than when, on the day of my confirmation, after partaking for the first time of the Lord's Supper, I saw my mother approach the altar of the church in which her father had occupied the pulpit.

Love of country was deeply impressed upon our hearts, I know not how, for of that, too, little was said; but there was nothing in our parents' lives or conversation which could suggest any other thought or feeling: we held our prince for the best in the world, our country for the most favoured of all countries. I recollect that my fourth brother, whose fate it was to live soonest and longest in foreign parts, when a child, painted all the towns of Hesse larger, and all the rivers wider, than those of other states, on his map. We looked down with a sort of contempt on the Darmstädters, for example. We were taught by the town schoolmaster, Linkhau, from whom little was to be learned except industry and strict attention, but his singular demeanour furnished us with a number of diverting jokes, expressions, and manners, which we still retain. Many a time do I catch myself looking at the hand on the white face of the very clock which stood in his old-fashioned room, and which now stands in my house, to see whether it announces the arrival or the much-desired departure of the master, in his sky-blue coat, and black waistcoat and breeches.

It soon became necessary to provide more complete and fundamental instruction for us. My mother's property was small, and she would have found it very difficult to bring up six children, had not one of her sisters, Philippine Limmer, who was first Kammerfrau (lady of the chamber) to the late Electress, then Landgräfin of Hesse, devoted her life, with the most disinterested and self-sacrificing love, to her assistance, and to our service and happiness. In 1798, she sent for me and my brother Wilhelm to Cassel, and put us to board there, that we might attend the Lyceum. I was entered in the lower division of the fourth class (Unterquarta), so backward was I,—not by my own fault, but from want of instruction, for I had, from a child, an eager and persevering desire for knowledge. I soon passed through all the classes, and was almost always a Primus. The Saturdays, on which we were classed according to our exercises, were anxious days. When I reflect on my school years at Cassel, from 1798 to 1802, though I thankfully acknowledge how much I learned in that time, I must confess it seems to me that the Lyceum there could not be reckoned among the most perfect of its kind. The head master was Professor Richter, a sound philologist, I think formed in Ernesti's school, and endowed with the art of attaching all his scholars by his earnest, cordial manner of teaching; but, in my time, the burthen of years was heavy upon him. The Conrector, Hosbach, was a hypochondriacal man, full of whims, uncertain, and it was easy to see that teaching was no pleasure to him. The fourth master, Collaborator Robert, had, by his unskillful method of teaching, traditionally lost the boys' respect: his lessons passed in disorder, and without any solid fruit. With the third master, Collaborator Cæsar, there was more regularity, and something was learned, but I never felt myself attracted to his instructions, as to those of Professor Richter. Perhaps this arose partly from his speaking to me (according to the old custom) in the third person singular, whilst all my school-fellows of the town were addressed in the third person plural,—probably because I was a country boy. Such distinctions, which have certainly long been laid aside, should never be permitted. They always produce a strong impression on children. But even the instruction itself, which was then given in this

well-endowed school, afterwards appeared to me in many respects defective. A great deal of time was spent in lessons on geography, natural history, anthropology, morals, physics, logic and philosophy, (what was called ontology), and the instruction in philology and history, which must be the soul of all school education, interrupted. My brother William and I spent six hours daily at the Lyceum, and then at least four or five in private lessons from the pages' tutor, Dietmar Stöhr, a man who amply atoned for any deficiency in profound learning by delight in teaching and by affectionate patience, and sincere interest in us. He helped us in our Latin, and taught us French. We were overladen with work; an hour or two of freedom and leisure would have done us good; but we knew very few people, and the little leisure that remained from our school labours we devoted to drawing, in which we made some considerable progress, without any teacher. Indeed, it was this which excited the taste of our younger brother, Ludwig Emil, who has since attained to some celebrity, both in oil-painting and etching. In the spring of 1802, a year earlier than Wilhelm, who at this time was attacked by a long and severe illness, I went to the university of Marburg. The parting from him, with whom I had always lived in one room and slept in one bed, was very painful to me. But I wanted to free my beloved mother, whose little property was nearly melted away, from a part of her load of care, and to requite her for a small part of the great love which she had proved towards us by her inflexible self-denial; and this I could only do by bringing my studies to an early close, and getting some employment. I studied law chiefly, because my father was a jurist, and my mother wished it: for what do boys or youths understand of the real nature and import of such a study, at the time they make such resolute determinations about it? There is something natural, and even salutary, in this adherence to the occupation of the father. In much later years I had felt no inclination towards any science, except a little to botany. My father had in some measure prepared me himself: before I was ten years old, he had impressed on my mind all sorts of definitions and rules out of the *Corpus Juris*. He had also written out remarkable cases that had occurred in his own practice, in a neat hand, for the use of his children. I was obliged to live very humbly at Marburg: in spite of many promises, we had never succeeded in obtaining the smallest assistance, although my mother was widow of an Amtmann, and had five sons to bring up: the fattest stipends were, meanwhile, bestowed on my schoolfellow, von der Malsburg, who belonged to the higher Hessian nobility, and would in time be one of the richest landholders. But this never distressed me; on the contrary, I have often since experienced the happiness and the freedom attendant on moderate circumstances. Poverty acts as a spur to industry and toil, preserves us from many distractions, and inspires us with a not ignoble pride, which is kept erect by the consciousness of owing to our own merit alone what others derive from wealth and station. I might give this remark a wider extension, and attribute much of what the Germans have done to the circumstance of their not being a rich people. They work their way upwards, and create to themselves many new and peculiar paths, while other nations keep on the broad and well-tracked road. In Marburg, I attended, among others, Bering's lectures on Logic and the Law of Nature, without deriving any real fruit from either: Weiss's on the Institutes and Pandects, Exleben Pandects and Canon Law; Rohat's History of the Empire, Law of Nations, Feudal Law, and *Practica*; Bauer's German Private Law and Criminal. Weiss's animated and learned lectures were the most attractive. Of Savigny's lectures I can only say, that they took the greatest hold on my mind, and have exercised a decisive influence on my whole life and studies. In the years 1802 and 3 I attended his various courses, and in 1803 read and studied his book on the law of Possession, '*Recht des Besitzes*,' with great eagerness. Savigny used at that time to set his hearers to interpret particular difficult passages in laws, and to criticize these performances, first in writing on the sheets, as we gave them to him, and then in public. One of my first essays was concerning Collation. I had exactly comprehended the question proposed, and had explained it rightly: it is needless to speak of the indescribable

joy this gave me, or what new zeal it infused into my studies. This was the occasion of numerous visits to Savigny. In his rich and choice library I found books not relating to jurisprudence, e.g. Bodmer's edition of the Minnesingers, of which I afterwards made such frequent use, and which Tieck's book and enchanting introduction had made me so eager to see. In the summer of 1804, Savigny quitted the university, to make a literary journey to Paris.

The older one grows, the stronger is the temptation to exalt the days of one's youth, at the expense of later times. In our youth, we have the most intense consciousness of our first strength and our purest will, and external things from every side come, as it were, to meet us. I am, now, much tempted to boast of the spirit which prevailed among the Marburg students; it was fresh and unprejudiced. Wachter's enlightened and free-spirited lectures on History and the History of Literature made a lively impression on most of us. [Once a week he read a lecture in the great hall to a numerous and mixed audience, which was received with unanimous approbation.] Since that time, the government has interfered much more with the management of schools and universities. It is too anxious to make sure of able servants, and fancies this is to be accomplished by a number of severe examinations. I cannot help thinking, that in time this rigorous supervision will be discontinued again. Not to mention that it cripples the wings of the aspiring, and cramps those harmless and even beneficial developments of individual character which, when once checked, can never afterwards be renewed, it is certain, that if ordinary talent is measurable, extraordinary is very difficult to measure, and genius impossible. The consequence of the numerous rules, according to which the studies are prescribed, is therefore (when it is possible to observe them) a monotonous regularity, which is wholly inadequate to the service of the state in important and difficult conjunctures. It is true, that what is thoroughly bad is kept out of the school and the university, but perhaps the really good and distinguished is cramped and kept down. Generally speaking, the scholars now enter the universities with more accurate knowledge than formerly, but a mediocrity of learning is not less general. Everything is too much provided and pre-arranged, even in the heads of the students.

The whole work of the half-year unconsciously takes the direction of the examination; the student must attend all the courses of lectures from which he has to bring testimonials; otherwise, there are many which he would not have attended, either because the professor's style of lecturing was not attractive to him, or because his inclinations led him to other pursuits. On the other hand, he has no time left for those which are not prescribed to him. The State has thus stamped certain lectures with a sort of official character, and has, in a manner, discouraged all others. Far otherwise was it when the student spontaneously, and guided by the traditions of the university, drew the distinction between the courses of lectures necessary to his professional career (Brodcollegien), and those which he attended from taste or a pure desire of knowledge: he made what dispensations and exceptions he liked. At least, may no attempt ever be made to prescribe to the professors what they shall teach.

In January, 1805, an unexpected proposal was made to me through Weiss. Savigny proposed my joining him without delay at Paris, to assist him there in his literary occupations. Although I was engaged in my last half-year's study, and intended to go away at Easter or during the summer, yet the prospect of so intimate a connexion with Savigny and the journey to France were sufficiently attractive to make me decide at once, and therefore sent off letters to my mother and aunt, requesting their consent to the scheme. A few weeks later found me seated in the coach, and, early in February, I proceeded by way of Mayence, Metz, and Chalons, to Paris. My sister afterwards told me, that my dear mother had left her bed every night to observe the coldness of the weather: France appeared to her to be far out of reach; and she had given her consent to my journey with secret alarm. I found myself, however, very well taken care of, and passed the spring and summer in the most agreeable and instructive manner. What

I received from Savigny was far beyond any service I could have rendered him, the public acknowledgment of which, years afterwards, in the preface to the first volume of his 'History of Roman Law,' afforded me the greatest pleasure. An uninterrupted correspondence has also resulted from our intimacy. The journey home was begun in September, 1805, and towards the end of the month, I arrived safe and sound at my mother's house in Cassel, in company with William, whom I had met at Marburg: my mother had previously removed from Steinau to Cassel, so as to pass her old age in peace in the midst of her children. In the winter my friends busied themselves about my future prospects. I wished to be employed as assessor or secretary under the government, but every place was filled, and at last with considerable difficulty, about January 1806, I obtained a situation in the office of the Secretary of War, with a salary of 100 Reichs thalers. The quantity and the dulness of the work was very distasteful to me, when I compared it with my occupations three months before at Paris: in place also of the modern Parisian dress I was forced to wear a stiff uniform, with powder and a pigtail. Nevertheless, I was happy, and devoted all my leisure to the study of the literature and poetry of the middle ages; my inclination for which had been much increased at Paris by the access to, and the use of, MSS., as well as by the purchase of some rare books. A whole year had not passed in this manner, before storms undreamt of broke over my country: these touched me personally, and drove me from the pursuits upon which I had just entered. Immediately after the occupation of Germany by the French, the War Office, to which I was attached, was converted into a general commissariat office for the whole country. As I was more familiar with the French language than my colleagues, the greater portion of the most tiresome business fell to my lot, and for half a year I had rest neither day nor night. Weary of having to transact business any longer with the French commissaries and officials, by whom we were now inundated, and determined, as soon as the office should be finally organized, no longer to remain in this department, I resigned my office as soon as possible, and found myself again for some time unemployed, and less able than before to be of any assistance to my mother and her family. I thought myself qualified to apply for some post in the public library at Cassel, partly by my proficiency in deciphering MSS., partly by the knowledge I had acquired of the history of literature, in which branch I felt that I could make further progress; while the study of French law, which threatened to displace ours, was utterly odious to me. However, the place I coveted was given to another, and after the unfortunate year 1807 had passed, and the succeeding one brought with it constant disappointment, I had to suffer the deepest affliction which ever befel me during my whole life. The best of mothers, to whom we were all devoted, died on the 27th of May, 1808, at the age of 52: she died, too, without even the assurance that any one of her six children who stood sorrowing around her death-bed, were in any way provided for: had she but lived a few months, how great would have been her joy at my happier prospects. I became acquainted, through Joh. v. Müller, with the then cabinet secretary of the King of Westphalia, Cousin de Marinville, who proposed me as qualified for the superintendence of the private library which was formed at Wilhelmshöhe. There must have been great want of other favoured competitors, otherwise I should scarcely have obtained so good a place as I did on the 5th of July, 1808. My fitness for the situation had not even been tested. The instructions of the Cabinet Secretary consisted only in these words: "Vous ferez mettre en grands caractères sur la porte, Bibliothèque particulière du Roi." I had immediately a salary of 2,000 francs, which, after a few months, was increased to 3,000, apparently because my employers were satisfied with me. Again, after the lapse of a short time, the King himself told me one morning, that he had named me an auditeur au Conseil d'Etat, and that I was still to retain my place as librarian (17th Feb., 1809). The office of auditor in the Council of State, was at that time considered as leading to higher promotion. As, by this step, my salary was increased by 1,000 francs, I, who a year before had not a penny income, now found myself in the enjoyment of above 1,000 Reichs

thalers, and all anxiety about subsistence was at an end.

My duties as librarian were besides by no means onerous, as I had merely to remain a few hours in the library, and was able, even during these hours, after inspecting the new purchases, to read or make extracts with a view to my own pursuits. Books or references from books, were seldom required by the King, and to no one else were books lent. The rest of the time was entirely my own, and I devoted it, without intermission, to the study of the old German language and poetry. At the council, I had little to do except to attend the sittings in a stiff official uniform, and I soon perceived that when the King did not appear in person, my attendance could be dispensed with. I was able to avoid all society, and as the King was often absent for months together, I passed the most undisturbed life. I cannot speak ill of the King; his behaviour to me was friendly and polite: he appeared, particularly in the latter years of his reign, to have less confidence in me as the only German in the council, than in the other members, who were all Frenchmen; which I think natural. I should most likely have been dismissed from my place, had it not been for the secretary to the council, Bruguière, afterwards Baron von Sornum, who succeeded Cousin de Marinville. Bruguière was an accomplished man, himself an author, well versed in English literature, as far as it can be learned from translation: to me, he was always particularly friendly; and I met him subsequently at Paris. He died only four or five years ago.

Disagreeable circumstances, however, intervened. One morning the room in the Wilhelmshöhe Palace (then absurdly enough called Napoleonshöhe), which contained the library, was to be instantly converted to some other use. Not the smallest provision was made for placing the books elsewhere. In a day and a half I was to clear all the shelves, to throw all the books in a heap, and have them carried down pell-mell into a dark room on the ground floor. My whole business was thus thrown into utter confusion. Shortly after some thousand volumes of what were esteemed the most useful works were hunted out and carried to be added to those already in the palace at Cassel. Here a greater danger awaited them. In November 1811, a fire broke out in the palace. On hurrying thither, I found all the rooms under the library in a flame. The books were brought out in large cloths by the guards, and thrown on the ground before the palace, while I escaped by feeling my way out of the small winding staircase in the dark. These were not the most agreeable days of my life. In 1813, when the war approached the kingdom of Westphalia with menacing strides, an order was issued to pack up all the most valuable books at Cassel and Wilhelmshöhe, and send them to France. I drove to the former palace with Bruguière, who was particularly urgent to have the books of engravings, and I tried to convince him that the collection of manuscripts relating to the history of Hesse (beginning from the Thirty Years War, and containing autograph letters of Gustavus Adolphus, Amalie, Elizabeth, &c.) was of little value; and accordingly they remained unpacked. The books that were sent away, I first saw again in Paris in 1814, where the same huissier who helped to pack them—his name, I remember, was Leloup—had to deliver them up again for the Elector. The man stared when he saw me. The almost unhopd for return of the old Elector, at the end of the year 1813, was an indescribable joy to the country; nor was my own happiness much less at seeing my aunt, whom once only I had visited in Gotha, enter the town with the Electress. We ran by the side of the open carriages through streets hung with garlands of flowers. That was a time of great excitement. I was well recommended, and was proposed as Secretary of Legation, to accompany the Hessian minister, who was to be sent to the head-quarters of the allied army. My nomination took place in December 1813. Two of my brothers made the campaign in the Landwehr, having hastened back to their own country for that purpose, from Munich and Hamburg, where they were settled. The minister appointed was Count Keller, not a Hessian by birth, a good-hearted old man, though sometimes obstinate and overbearing; he had not the true Hessian feeling, but in those magnificent times, who would not have overlooked any offence? In the beginning of 1814, I travelled from Cassel by

Frankfort, Darmstadt, &c., to Troyes; thence by a hurried retreat to Dijon, then again after a fortnight's rest, to Châtillon, and on to the just captured Paris (April, 1814), which ten years before I had little thought of seeing again under such circumstances. On my way I had neglected no opportunity of visiting libraries, and I employed every leisure moment in Paris in working at manuscripts. Meanwhile my future colleague Völkel, had arrived in Paris, charged to demand the restitution of the antiques and pictures which had been carried off from Hesse, while I was employed in reclaiming the books we had been robbed of. In the summer I returned to Cassel, and prepared to attend the congress of Vienna. There I remained from October 1814 to June 1815—a time which was not useless for my private studies, and procured me the acquaintance of many learned men. It was of peculiar advantage to me that I was here led to study the Slavonic languages. But I received from Cassel the sad tidings of the death of my dear aunt Limmer, the only one of our elder relatives that remained, and one to whom I owed so much. Scarcely had I returned home when I was again—and this time by the Prussian authorities—summoned to the twice-conquered Paris, to find out and demand back manuscripts stolen from the Prussian territory, and at the same time to transact some business for the Elector, who had at that moment no plenipotentiary there. This commission placed me in a disagreeable relation to the Paris librarians, who had been very civil to me before. Now, however, Langlès, with whom I was particularly urgent, was so bitter that he would no longer allow me to work in the king's library, as I had continued to do at leisure hours: "Nous ne devons plus souffrir ce M. Grimm, qui vient tous les jours travailler ici, et qui nous enlève pourtant nos manuscrits," said he aloud. I closed the MS. which I had just opened, gave it back again, and went no more to work there—only to complete the business I was sent on. In December, this was happily terminated, and I afterwards received a letter from Prince Hardenberg, expressing his satisfaction with what I had done. From this moment begins the most tranquil, laborious and perhaps the most productive portion of my life. I had at length obtained the desired place in the Cassel library, in which William had already been employed for a year. I had decidedly refused a place as Secretary of Legation at the Diet at Frankfort. I was now, therefore, second librarian, with a salary of 600 Reichs thalers, Völkel being first. The library was open three hours daily, and all the rest of my time I could devote to study. There was nothing wanted but a moderate and fair provision for my brother and myself to leave us not a wish remaining. The years passed swiftly away.

After the Elector's death the library was put on a new and less satisfactory footing. The author and his brother were condemned to make a copy of the existing catalogue, consisting of eighty folios, and passed a year and a half in this drudgery. On the death of Völkel, the head librarian, "we imagined," says the author, with touching moderation and modesty, "that we had just claims to promotion. I had been twenty-three years in the service. Since 1816 I had neither received, nor requested, any addition to my small pay; I hoped, too, to do the post of librarian no dishonour. But it fell out otherwise." A stranger was put over the heads of the brothers, and all further prospect of advancement cut off. This destruction of his modest hopes of course wounded Grimm deeply.

In the year 1816 (he says) I had positively refused a professorship in the University of Bonn, indirectly offered me by Eichhorn; nor had I sought to turn it in any way to my advantage, for I thought to live and die in Hesse. At that time it would certainly have been easier and more advantageous to me to devote myself to the academic career, than it was at a later period. In the summer of 1829 the proposal was privately made to us to accept an honourable invitation to Göttingen. All the friends we consulted urged us to accept it. To abandon our beloved and accustomed home seemed to us hard and painful as before, and almost insupportable to quit the track of well-known occupations. But our position had be-

come extremely painful and humiliating. In this disposition of mind we obeyed the feeling of honour, and decided for the unconditional acceptance of the offer. On the 20th of October the formal vocation from the King was published at Hanover, nominating me professor and librarian, and my brother sub-librarian, with suitable salaries, which put an end to our continual anxiety about the means of subsistence, to which we were exposed in the Hessian service. We entered on our new offices in the beginning of 1830, and I gave my first course of lectures, on the Legal Antiquities of Germany, in that summer. The duties of librarian are much more laborious than at Cassel, but they have their advantages, of which in time I shall become more sensible. The country round Göttingen is, indeed, not to be compared with that of Cassel, but the same stars are in the heaven above it, and God will help us onward.

The narrative ends here; but the most interesting and important passage of the lives—or life, for it is one—of the brothers is to come. The same stars, indeed, look down upon this noble head, and the same God, in whom he trusted, has supported him in that far harder trial, for conscience sake, to which he and his brother were so soon called in their new abode.

The glorious history of the seven Göttingen professors—the seven champions of law and liberty—is known to all Europe.

We have not much sympathy with the reckless émeutes of those hot-blooded political adventurers, impatient of all order and all superiority, who risk nothing but lives, which they are equally ready to jeopardize in the first brawl. But when men whose whole souls are steeped in the conservative elements,—family affection, love of country, respect for its rulers, attachment to law, order, and religion, to all the great saving traditions, human and divine,—resist authority, and renounce the security of subsistence so hardly attained, so justly valued, we may estimate what sort of authority that is, and of what temper are the true and noble hearts that suffer all it can inflict, rather than yield to it.

On quitting Göttingen in 1837, the Brothers returned to Cassel, where they lived honoured and beloved,—surprising the world by the amount and the profundity of their labours. From this retirement they were called in 1841 by the King of Prussia,—one of the first and most graceful acts of whose reign it was to place these illustrious men beyond the reach of fortune, and to give them an honourable position in his capital and chief university: an act more recently followed up by the appointment of their fellow martyr in the same cause, Dahlmann, to a chair at Bonn.

The little memoir closes with an acknowledgment of the various honours conferred on the author by learned bodies, and a list of his works, introduced by the following words:—

Before I state what has appeared in print from my pen, I must remark, that all my labours are either directly or indirectly devoted to researches into our ancient language, poetry, and laws. These studies may seem useless to many; to me they have always appeared a serious and dignified task, firmly and distinctly connected with our common Fatherland, and calculated to foster the love of it. * * Another principle which I have constantly adhered to is, to esteem nothing trifling in these inquiries, but to use the small for the elucidation of the great; popular traditions for the elucidation of written documents. The books in the following list marked with asterisks, I prepared and published in common with my brother William. We lived from our youth up in brotherly community of goods; money, books, and collectanea belonged to us in common, and it was natural to associate our labours. It was advantageous to both of us. If I might venture here to praise my brother, I could do so much better than anybody.

These few and simple words will give the reader but a faint idea of this remarkable and touching family union, based upon a community of virtues and of pursuits,—a union, which the

introduction of another element, which too often brings coldness and alienation, or at least indifference, between friends and brothers, has only tended to cement. But this is a sanctuary which we have no right to enter, and can only reverentially contemplate on the threshold.

The work of the Brothers Grimm best known to England is the 'Kinder und Hausmärchen,' so admirably translated by the late Mr. Edgar Taylor. The great works by Jacob Grimm known to scholars are the 'Deutsche Grammatik,' the 'Deutsche Rechts Alterthümer,' and the 'Deutsche Mythologie,' each a mine and a masterpiece. The crown and consummation of the whole—the German Dictionary—is in progress.

The Improvisatore: or, Life in Italy. From the Danish of Hans Christian Andersen. Translated by Mary Howitt. 2 vols.

(Second Notice.)

THE spell of the South—the potency of which "Age cannot wither, nor custom stale"—has drawn us back to this book. Nor do we imagine that any reader will object to have these dreary Spring-Winter days lit up by a few more pictures, instinct with life and glowing with summer. What warmth, and motion, and music, are there, for instance, in the following chronicle of two days' journey towards Naples:—

"The *vetturino* will drive us to Cicero's villa in Mola di Gaeta," said Federigo, "it is the best hotel, and has a prospect which rivals that of Naples." The form of the hills was most beautiful, the vegetation most luxuriant; presently we rolled along an alley of tall laurels, and saw before us the hotel which Federigo had mentioned. The head-waiter stood ready with his napkin, and waited for us on the broad steps which were ornamented with busts and flowers. "Eccellenza, is it you?" exclaimed he, as he assisted a somewhat portly lady out of the carriage. I noticed her; her countenance was pretty, very pretty, and the jet-black eyes told me immediately that she was a Neapolitan. "Ah, yes, it is I," replied she; "here am I come with my waiting-woman as *cicisbeo*; that is my whole train—I have not a single man-servant with me. What do you think of my courage in travelling thus from Rome to Naples?" She threw herself like an invalid on the sofa, supported her pretty cheek upon her round little hand, and began to study the list of eatables. "*Brodetto, cipollette, faciolli*. You know that I cannot bear soup, else I should have a figure like Castello dell'Oro. A little *animelle dorate*, and some fennel, is enough for me; we must really dine again in Santa Agatha. Ah, now I breathe more freely," continued she, untying the strings of her cap. "Now I feel my Neapolitan air blowing—*bella Napoli!*" exclaimed she, hastily opening the door of the balcony, which looked on the sea, and spreading out her arms, she drank in great draughts of the fresh air. "Can we already see Naples?" inquired I. "Not yet," replied Federigo; "but *Hesperia*, *Armidia's* enchanted garden." We went out into the balcony, which was built of stone, and looked out over the garden. What magnificence!—richer than fancy can create to itself! Below us was a wood of lemon and orange-trees which were overlaid with fruit; the branches bent themselves down to the ground with their golden load; cypresses gigantically tall as the poplars of the North of Italy, formed the boundary of the garden; they seemed doubly dark against the clear heaven-blue sea which stretched itself behind them, and dashed its waves above the remains of the baths and temples of antiquity, outside the low wall of the garden. Ships and boats, with great white sails, floated into the peaceful harbour, around which Gaeta, with its lofty buildings, stretches itself. A little mountain elevates itself above the city, and this is crowned with a ruin. My eye was dazzled with the great beauty of the scene. "Do you see *Vesuvius?*—How it smokes!" said Federigo, and pointed to the left, where the rocky coast elevated itself, like light clouds, which reposed upon the indescribably beautiful sea. With the soul of a child I gave myself up to the rich magnificence around me, and Federigo was as happy as

myself. We could not resist going below under the tall orange-trees, and I kissed the golden fruit which hung upon the branches; I took from the many which lay on the ground, and threw them like golden balls up in the air, and over the sulphur-blue lake. * * * 'What longings I had in my home?' said Federigo; 'they are happier who have never seen Paradise, than they, who having seen it, are driven forth, never to return. My home is beautiful; Denmark is a flowery garden, which can measure itself with any thing on the other side the Alps; it has beech-woods and the sea. But what is earthly beauty compared with heavenly? Italy is the land of imagination and beauty; doubly happy are they who salute it for the second time!'

But the second day was even more intoxicating than the first:—

"We were soon again seated in the carriage. The glass-windows were put down; we became all better acquainted as we approached our common goal—Naples. Federigo was enraptured with the picturesque groups which we met. Women, with red cloaks turned over their heads, rode past on asses, a young child at the breast, or sleeping with an elder one in the basket at their feet. A whole family rode upon one horse; the wife behind the husband, and rested her arm or her head against his shoulder and seemed to sleep; the man had before him his little boy, who sat and played with the whip. It was such a group as Pignelli has given in his beautiful scenes out of the life of the people. The air was grey, it rained a little; we could neither see Vesuvius nor Capri. The corn stood juicy and green in the field under the tall fruit-trees and poplars, round which the vines entwined themselves. 'Do you see,' said the Signora, 'our Campagna is a table well spread with bread, fruit, and wine; and you will soon see our gay city and our swelling sea!' Towards evening we approached it. The splendid Toledo street lay before us; it was really a corso. On every hand were illumined shops; tables which stood in the street, laden with oranges and figs, were lit up by lamps and gaily-coloured lanterns. The whole street, with its innumerable lights in the open air, looked like a stream sprinkled over with stars. On each side stood lofty houses, with balconies before every window, nay, often quite round the corner, and within these stood ladies and gentlemen, as if it were still a merry carnival. One carriage passed another, and the horses slipped on the smooth slabs of lava with which the street was paved. Now a little cabriolet on two wheels came by; from five to six people sat in the little carriage, ragged lads stood behind it, and beneath in the shaking net, lay quite snugly a half-naked lazzarone. One single horse drew the whole crowd, and yet it went at a gallop. There was a fire kindled before a corner-house, before which lay two half-naked fellows, clad only in drawers, and with the vest fastened with one single button, who played at cards. Hand-organs and hurdygurdies were playing, to which women were singing; and here screaming, all running one among another—soldiers, Greeks, Turks, English. I felt myself transported into quite another world; a more southern life than that which I had known breathed around me. The Signora clapped her hands at the sight of her merry Naples. 'Rome,' she said, 'was a grave beside her laughing city.' We turned into the Largo del Castello, one of the largest squares in Naples, which leads down to the sea, and the same noise and the same crowd met us here. Around us we saw illumined theatres, on the outside of which were bright pictures, which represented the principal scenes of the pieces which were being performed within. Aloft, on a scaffold, stood a Bajazzy family. The wife cried out to the spectators; the husband blew the trumpet, and the youngest son bent them both with a great riding-whip, whilst a little horse stood upon its hind-legs in the back-scene, and read out of an open book. A man stood, and fought and sang in the midst of a crowd of sailors, who sat in a corner; he was an improvisatore. An old fellow read aloud out of a book, Orlando Furioso, as I was told; his audience were applauding him just as we passed by. 'Monte Vesuvio!' cried the Signora; and I now saw at the end of the street, where the light-house stood, Vesuvius, lifting itself high in the air, and the fire-red lava, like a stream of blood, rolling down from its side. Above the crater hung a cloud, shining red

from the reflected glow of the lava; but I could only see the whole for a moment. The carriage rolled away with us across the square to the Hotel Casa Tedesca. Close beside this stood a little puppet theatre, and a still smaller one was erected before it, where Panchinello made his merry leaps, peeped, twirled himself about, and made his funny speeches. All around was laughter. Only very few paid attention to the monk who stood at the opposite corner, and preached from one of the projecting stone steps."

We have half a mind to extract Antonio's remembered improvisation, when bidden by his enthusiastic audience to treat the 'Fata Morgana,' but there is so much poetry in his realities, that we have no excuse for digressing to what is merely imaginative. Vesuvius, Pompeii, Pæstum, the Marvellous Grotto Azurra, for a long time only fabulously known, till two young Germans, MM. Fries and Kopisch, dispelled the magic in 1831—all tempt us. And we stop at a scene less classical it may be, less fantastic, but wonderfully bright and clear:—

"How beautifully Salerno looked out from the sea, as, in the delicious morning hour, we sailed away from it. Six stout fellows pulled the oars. A little boy, handsome enough to be painted, sat at the helm: he was called Alphonso. The water was green as glass. The whole coast to the right seemed like magnificent hanging gardens, laid out by the bold Semiramis of fancy. The vast open caves lay like colonnades down in the sea, within which played the heavy billows. Upon the projecting point of rock stood a castle, below whose turreted walls floated a small cloud. We saw Minori and Majori; and, immediately afterwards, Amalfi, the birthplace of Masaniello and Flavio Gioja, the discoverer of the mariner's compass, which looked forth from amidst green vineyards. * * * Along the shore, high up on the side of the mountain, hangs the city, with its white houses, with their flat, oriental roofs; higher still ascend the vineyards. One solitary pine-tree lifts up its green crown into the blue air, where, on the ridge of the mountain, the old castle with its encircling wall, serves as a couch for the clouds. The fisherman had to carry us through the surf from the boats to the land. Deep caves in the cliffs extended even under the city; into some of these the water flowed, others were empty. Boats lay beside them, in which played crowds of merry children, most of them only in a skirt or little jacket, which constituted their whole clothing. Half-naked lazzaroni stretched themselves in the warm sand, their brown crows pulled about their ears, this being their most important covering during their noon-day's sleep. All the church-bells were ringing; a procession of young priests in violet-coloured dresses went past us, singing psalms. A fresh garland of flowers hung around the picture which was fastened to the cross. To the left, high above the city, stands a magnificently great convent, just before a deep mountain-cave: this is the *herberg* for all strangers. Francesca was carried up in a litter; we others followed after, along the road cut in the rock, with the clear, blue sea lying deeply below us. We had now reached the gate of the convent, exactly opposite to which a deep cave gapes in the rock. Within this there were three crosses, on which were the Redeemer and the two thieves; and above them, upon the stone of the rock, were kneeling angels in bright-coloured garments, and great white wings. No artistic work this, but all carved out of wood, and painted: but, nevertheless, a pious, trusting heart breathed its own peculiar beauty over the rudely formed images. * * * We arrived at the city, which lay, if I may so say, singularly piled upon itself. Beside of it, the narrow Ghetto in Rome would have been a Corso. The streets were narrow passages between the tall houses, and right through them. Now one comes through a door into a long landing-place with small openings on the sides leading into dark chambers, then into a narrow lane between brick-work and walls of rock, steps up and steps down, a half-dark labyrinth of dirty passages; I often did not know whether it was a room or a lane in which we were. In most places, lumps were burning; and if it had not been so, although it was mid-day, it would have been dark as night. At length we breathed more freely. We stood upon a great brick-work bridge, which con-

nected together two ridges of rock: the little square below us was certainly the largest in the whole city. Two girls were dancing there the *saltarello*, and a little boy, entirely naked, beautifully formed, and with brown limbs, stood looking on, like a little Cupid. Here, they told me, it never freezes. The severest cold Amalfi has known for many years has been eight degrees above zero. Close beside the little tower, upon the projecting platform of rock from which is to be seen the lovely bay of Minori and Majori, a little serpentine path winds between aloes and myrtles: and, following it, we were soon overshadowed by the lofty arch of entwining vines. We felt a burning thirst, and hastened onwards towards a little white dwelling-house, which, at the end of the vineyard, invited us, as it were so kindly from among the fresh green. The mild, warm air was filled with fragrance, and beautifully bright insects hummed around us. We stood before the house, which was highly picturesque. There had been built into the wall, by way of ornament, some marble capitals, and a beautifully carved arm and foot, which had been found among the rubbish. Upon the roof even was a charming garden of oranges and luxurious twining plants, which, like a curtain of green velvet, hung down over the wall; in the front blossomed a wilderness of monthly roses. Two lovely little girls, of from six to seven years old, played and wore garlands; but the most beautiful, however, was a young woman with a white linen cloth on her head, who came to meet us from the door!"

One gloomier picture must be given to substantiate Herr Andersen's claim to mastery over the darker colours of the palette. Nothing is vague and undecided in his pages:—every touch tells: and this, as all will agree, who have ever tried their hands at definition or description, is a notable merit. It is enough to premise that the "Improvisatore" sorely wounded to the heart, was travelling from Rome towards Venice:—

"We drove past Monte Soracte, across the mountains, to the narrow Nepi. It was a bright moonlight evening. A monk was preaching before the door of the hotel: the crowd repeated his *Viva Santa Maria* and followed him, singing through the streets. The crowd of people carried me along with them. The old aqueduct, with its thick, twining plants, and the dark olive-groves around, formed a dark picture, which corresponded to my state of mind. I passed through the gate by which I had entered. Just outside of this lay the vast ruins of a castle or convent, the broad highroad running through its dilapidated halls, a little path turned from the main-road, and led into the midst of them; ivy and maiden's hair grew dependently from the walls of the solitary cells. I entered into a large hall; tall grass grew above the rubbish and the overthrown capitals, encircling vine-shoots moved their broad leaves through the great Gothic windows, where now were only small remains of loosely hanging painted glass. Aloft, upon the walls, grew bushes and hedges; the beams of the moon fell upon a fresco-painting of Saint Sebastian, who stood bleeding, and pierced with an arrow. Deep organ-tones resounded, as it seemed, continuously through the hall; I followed the sounds, and passing out through a narrow door, found myself among myrtle hedges and luxuriant vine-leaves, close to a perpendicular descent of great depth, down which a waterfall was precipitated, foamingly white, in the clear moonlight. The whole romantic scene would have surprised any mind, yet perhaps my distress would have allowed it to slide out of my memory, had not that which I saw further impressed it painfully, deeply into my heart. I followed the narrow, almost overgrown path, close to the abyss, towards the broad highway. Close beside me, from over the lofty, white wall, upon which the moon was shining, stared three pale heads, behind an iron grating, the heads of three executed robbers, which, as in Rome, on the Porta del Angelo, were placed in iron cages, to serve as a terror and warning to others. There was to me nothing terrible in them. In earlier days, the sight would have driven me away hence; but suffering makes philosophers. The bold head, which had been occupied by thoughts of death and punishment, the mountain's daring eagle was now a silent, captive bird, which sat quietly and rationally in its cage, like

squaring
whole
tattered,
formed,
a little
The
young
beside
form of
bay of
winds
it, we
entwin-
astened
-house,
us, so
The
beauti-
e stood
creaque,
of orna-
lly chi-
among
arming
plants,
own over
men of
in six to
but the
with a
meet us

o sub-
ry over
hing is
r touch
re ever
on, is a
hat the
heart,
e:—

moon-
oonlight
door of
Marcel
s. The
g. The
and the
pictures,
panel
ust out-
convent,
pidated
oad, and
n's hair
ry cell.
bove the
reathing
ugh the
ly small
Aloft,
e beams
of Saint
with an
seemed,
sounded,
nd my-
e-leaves,
depth,
amingly
romantic
perhaps
t of my
npremed
wed the
e abyss,
ne, from
oon was
ron gal-
ch, as in
in iron
others
n earlier
nce; but
d, which
plunder,
captive
age, like

other in
them ;
these ve
able. B
stronger
skin wa
silver-w
waved
tablet in
name a
Here st
native
depths

Very
kind, is
saw in
the ho
haunt
long li
the win
bestow
and "
ing as
Restr
tion, w
guide.

On the
tilat
of t
Com
2 vo

SINCE
there
cal gos
it is m
of our
to des
and ev
or mo
more
tical A
the n
our c
doing
these
are co
times
lected
descri
is sust
two-v
with
—ask

Tw
the pe
and s
days
the w
and d
warm
smok
have
refine
know
which
as th
in a
of b
ment
roast
colds
head
chill
room
a lit
coal
even
Euro
natio
L

other imprisoned birds. I stepped up quite close to them; they had certainly been placed there within these very few days, every feature was still recognizable. But, as I gazed on the middle one, my pulse beat stronger; it was the head of an old woman! 'The skin was yellow-brown, the eyes half open, the long silver-white hair, which hung through the grating waved in the wind. My eye fell upon the stone tablet in the wall, where according to old custom, the name and crime of the executed were engraved. Here stood 'Fulvia.' I saw also the name of her native city, 'Frascati;' and, agitated to the very depths of my soul, I stepped back a few paces."

Very striking too, of its more melancholy kind, is Antonio's first glimpse of Venice. He saw in it not the enchanted City we know, but the home of 'the songless gondolier,' and the haunt of dark and pompous phantoms of 'the long line of the dead Doges.' But it was from the window of the Mocenigo palace that Byron bestowed on Moore his well-known caution—and "Don't be poetical"! is sometimes a warning as needful to critics as to boon companions. Restraining ourselves, then, from further quotation, we will here part company with our pleasant guide.

On the History and Art of Warming and Ventilating Rooms, Buildings, &c.; with Notices of the Progress of Personal and Fireside Comfort, and of the Management of Fuel, &c.
2 vols. By Walter Bernal.

[Third Notice.]

STEWART'S 'Anecdotes of the Steam Engine' there has been no such bit of delicious mechanical gossip as this little book of Mr. Bernal, and it is most welcome at a season when the vagaries of our froward climate have reduced us almost to despair of everything but fireside comfort—and even that is scarce enough. For six months or more every year, we must depend much more on the resources of Science and the practical Arts for our health and comfort than on the natural climate—in short, we must create our climate. To help us to the means of doing this appears to be one of the objects of these little volumes, in which, as we have shown, are collected a multitude of expedients of all times and nations, collected with research, selected with judgment, and skilfully arranged and described. The interest with which one reads is sustained and continuous, and you devour a two-volume inventory of stoves, grates and ovens, with the voracity of a parish schoolboy, and then—ask for more!

Two impressions are left on the reader by the perusal—first, how much our general health and social comfort have advanced since the old days of the oaken hall and festive board, when the wind howled through the chinks of windows and doors, and the faggot smoke gave a genial warmth only by the diffusion of an intolerable smoke;—and the next impression is, how little we have realized, even with all our pretensions to refinement and ingenuity, the application of known principles and old expedients, to points which so intimately concern our dearest interests as the maintenance of ourselves and our families in a condition of sound physical action, a state of body essential to the free normal development of the mind. We starve, even in front of roasting fires; we contract rheumatism and colds in the warmest rooms; we have warm heads and cold feet; we roast our faces and chill our backs; we suffocate ourselves in close rooms, or sit in chilly draughts, and for want of a little knowledge expend a vast quantity of coal in producing a great deal of discomfort and even disease. With the richest coal mines in Europe, we are the worst warmed among the nations of the North.

Let us take a single instance—the walls of

our finest houses are proverbially cold even when the fire-side of the apartment is intolerably hot. For this evil it appears that the Romans had provided a perfect cure. That part of the walls, which we now leave vacant between the outer walls and the plaster they connected by a species of hollow tiles into a complete coating of cells, filled by a current of warm air rising up to the ceiling, or sometimes not so high. Such an arrangement in modern houses would be easy and inexpensive if it were common—although if an individual were to attempt it, in a single case, the necessary preparations would be too expensive to allow its adoption. This, however, is only one out of a great multitude of hints which the reader of this little book who skims its pages with a practical eye will readily select.

It will perhaps be attributed to these pleasant little volumes as a fault, that they are too full of plans and expedients—that the unlearned reader gets to the end of them with certainly a pleasant consciousness of having been very agreeably occupied, of having examined a multitude of plans, every one of which had something or other to recommend it, but without finding the means of enabling him to select that which is most perfect and most suited to the reader's immediate use. Our reader perhaps is going to build his house or make an addition thereto; and he asks whether he is to heat it by water, by air, by stoves or by open fires, and on what grounds to make his selection. Or his house may be already built, and he may merely want to render it more comfortable; or his single little apartment is to be rendered more snug and cozy, and to make it so he reads this book. He reads to the end—and finds himself more at a loss than when he began, as to how he shall create for himself, in his winter apartments, the genial climate of "soft summer." In sympathy with those of our readers who are thus circumstanced—left as we ourselves have so often been, at once to broil over a scorching fire and shiver in the chilling draught, sitting as it were with a volcano before and an iceberg behind—we will endeavour to lend our assistance in making such a selection from the various expedients which modern science presents, as may give the suffering the comfort they seek.

We shall begin then, gentle reader, by supposing that you are already in possession of a house of the ordinary construction—neither very good nor very bad—a few smoky chimneys, a moderate degree of closeness in the windows—register stoves which shut tolerably well to keep out back smoke when not in use. That you burn the usual quantity of coal, like a cheerful fire, and yet find the atmosphere of your house, with all these usual appliances, subject to all the inconvenience usual in this wretched climate. That you long for the genial climate of a southern sky, and wish to enjoy it at least during the few hours in which you can remain within the four walls of your home.

Well then, let us set about the task, and see whether we cannot, by help of Mr. Bernal's book, create for ourselves this little domestic elysium—let us take up, for example, Pliny's villa—but your house is in Grosvenor-place, is it not? length on the front 24 feet, depth 45, and height 70; that will not do for Pliny's villa—besides, it is already built with a sunk story, a ground floor, first floor, two bed-room floors, and an attic. So that being there, we must take it as a *fait accompli*. Let us begin then, and try whether a system may not be culled out of Mr. Bernal's collection, adequate to secure the comfort and therewith the health of a common London house.

You may, Mr. Bernal tells you, make an

artificial climate, genial and uniform—let us see how—first, if you can put *double windows* on all the house. The removal of the duty on glass will help you in this; you will keep out the cold air, and diminish the chill of the glass of your rooms—to this first expedient, we presume there can be no objection but the cost—and they may be outside. If this be too expensive, you may stop all the joints of the windows with care and paste them over with paper, and so close up every crevice, which will unquestionably keep out many a stream of chilling air. You are next to add to the double windows, double doors, at such a distance that the inner door shall always shut before the outer opens—these doors are to fit very tight, and so the draught of cold air from the door, a second great source of discomfort, is to be removed. When this may be troublesome or inconvenient, a curtain over each door as over a window, to draw up and let down as you pass in or out will effectively impede the draughts and exclude the cold.

There is one point, however, for which it is essential to provide before we can proceed further. We have got now a warm and air-tight house—but, alas, it will inevitably smoke—it is too tight—before smoke can get up the chimney, air must enter the room to fill its place, and if it can enter nowhere else, it will even come down the chimney on purpose. Here then is your dilemma—warm apartments, but full of smoke. You have now your alternative—smoke or open doors and windows; but you ask, Is it to be the very doors and windows I have had so much trouble in closing up, that I am now to open? That would be absurd! So indeed it would, but we have another remedy, we are not hemmed in to that just yet.

Dr. Arnott has a cure for the complaint—"read my book"—"use my stove"—sell these open grates and close up the chimneys which let in the smoke, and place an Arnott's stove in every room; this is your next step. Mr. Bernal also has his cure for you—discard your open fire-place and take to Dutch stoves, and so you get rid of smoke, of fire-places, and of visible fires altogether. Formerly you looked on a bright fire, and had to fancy yourself warm; now you are to look on a black stove and fancy it a cheerful fire. So much for the first step, and now you are rid of smoke, and may keep both your double windows and your doors as air-tight as you please. The stove will have the air required to feed itself, brought in by a separate pipe through "holes in the wall." You are now safe from the cold and draughts, but you have lost several things—you have lost the power of sitting over your cheerful fire. The family hearth is gone; moreover you are likely to be suffocated for want of fresh air—the genial circulation of a changing atmosphere is now impossible. But ingenuity is not yet exhausted, we have only got to the beginning of a new and fertile subject—a science with a name now opens to us its resources—its name is—*ventilation*. Under this formidable title, we are to recognize a very homely maxim, that you should admit the fresh air and eject the foul as rapidly through the room, as you do through your lungs and the pores of the skin. And for this end, you are provided with a system of pipes, conducting and circulating tubes so intricate and so full of contrivance, that you must take care not to get bewildered. First, you must have a pipe to bring pure air into the room, then of course another to take it out. The first half is done for you by the same pipe which feeds your stove, for it will also bring to that stove a quantity of cold fresh air, which, being discharged into and around the stove, may feed both you and it. In like manner, a pipe may be carried along the flue of the chimney to draw off the hot air from

the room, so that by valves, one upon the supply-pipe of the stove, and one upon the supply-pipe of the apartment, all may be so arranged as to suit your wish and temper your atmosphere. You are now warmed, and you are also ventilated, at least to a certain measure.

But as yet you have not reached the end. Your face will be dry—your complexion flushed—your skin and your stomach will get out of sorts; you will become liable to fretting, angry fits, &c. if you do not keep a plate of hot water on the top of the stove. This is the end: so now—if you keep the steam well up, regulate the valves properly, have the coals steadily supplied to the stoves, the eduction and induction valves in good order, the diameters of the pipes well proportioned, and the double doors not too frequently opened, and carefully shut, you will get on tolerably, and you may be thankful and take your comfort and ease, *i. e.* if ease you find it to look after all this machinery,—and comfort to shut out the sight of a winter's fireside!

Gentle reader, we have tired you. but we had tired ourselves first, for we did all this, and now we wish to save you from doing the like, and having to undo it all,—as undo it you ought,—for all the doctors and books in the world should never persuade an Englishman to give up the comforts of a bright hearth for a dismal Dutch stove, even under the disguise ingeniously contrived by a most scientific Dr. Arnott, and eloquently commended by an insinuating Mr. Bernal. Fires we must have, and will have. An open fire is not only cheerful, but it is beautiful and it is healthful. It gives a salutary circulation to the air of a room; it secures ventilation, and has many other advantages which nothing else can command. We like it, and we will have it. It may be stubbornness, but it is settled, and must be—at least, in England.

The problem, therefore, with an Englishman is, not that he turn Dutchman, and sit over this dismal stove, but simply how to make his fireside comfortable—how to remove its inconveniences, grave and admitted disadvantages, without sacrificing any of its advantages?

One great advantage an open fire certainly has over other methods, such as hot-water pipes and hot-air stoves, is the facility with which it supplies in the same apartment an agreeable variety of temperature and climate. No two people ever want to have the same degree of heat in any room. If it be filled with heated air at 70°, some one will find it too hot, and another too cold; men will never agree on this point, nor should they. Dr. Reid thinks Members of Parliament unreasonable, because they will not fix on some one agreeable temperature, and always have it. The weather king might as well ask the country farmers to settle on the best kind of weather, that he might give it them. What is good for one is bad for the rest. One, when he enters the room, has his pulse at 75, and another at 60: one has been riding, the other has driven down to the house quite cold. It is the Doctor who is unreasonable, and not the members. If he really proposes to make a climate, it should have degrees: there should be zones—torrid for the Ministers, temperate for Whigs, and freezing for the red-hot Radical, so that each should choose his seat according to his taste and temperature. Now, it is just such a series of zones with which a cheerful fire presents you. You enter warm, and sit away from the fire; when you are cool, you draw nearer: you have the power to choose, and the choice is easy, the change immediate, the machinery certain and simple,—you move your chair, and it is done.

But now for the other side of the question: the pests of the fire-place,—the smoky chimney

and the cold draughts; get rid of them, and the English fireside is perfect: get rid of them we must—and shall. They generally go together, or if not, are at least the alternatives—the Scylla and Charybdis of the hearth. We must get rid of both.

We have seen already how, by double doors and windows, and by pasting over and stopping up every crevice, you may keep out the draughts of cold air and leave no chinks. The air having thus no entrance but by the chimney, down it comes, and smoke with it. This expedient, then, will not do.

In short, we must begin with this simple truth,—that air must and will find access into your house, and smoke out of it, both or neither: each is the other's cause and its effect. The hot air draws in the cold,—the cold air drives the hot up the chimney. The air, therefore, must have free ingress and free egress; and we must therefore make up our minds to the necessity, and provide for it.

Let us now return with this clear conviction to your own house, gentle reader, in Grosvenor Place, and see what can be done for it. Begin, then, with this axiom, that the air must have free access into your house; and the only remaining question is, where? You may choose *where*, but you must *somewhere*. Now, let us see where. On the lowest floor or ground floor will be the best if you can; and you must not only admit the air into your house, but provide a room for its reception—and it must meet a warm reception, if we would deal wisely with it; you must provide a chamber for it—small, it may be,—a room or closet with a window and a door, six feet square, or so, but larger if you please. And here must be a stove—a good large stove,—or Dutch, or Arnott's, or Sylvester's, but a good large stove. Be sure you have it large, for you can make it small by feeding less the fire,—say three feet square and six feet high. The fuel should be cased in fire-brick, and the stove should not be made very hot, never in any case approaching to red heat. The whole top of the stove should be covered with earthen pans of water, and the room should have a window—of course to open or to shut at any given degree—and a door adjustable to stand at any given degree a-jar.

Now, as draughts you must have, let them all be here; keep this window open, and this door a-jar, till all the air shall enter that desires, and you will have one draught instead of many; and the air which comes out of this chamber will be warm, instead of cold: that's all; draughts of warm air, instead of cold.

And that's enough; enough for the comfort of your house; yet mark,—not enough to warm it; only enough to prevent all cold draughts. But this it does effectually; for observe, the air has not of itself any particular wish to force itself through narrow chinks and crevices of windows, floors, or walls. It prefers an open window or an open door greatly; and only give it admission and a warm reception, as we have arranged, and you may hold a candle at the chink of any window, and never see the flame flicker.

You may dispense now with your double windows and your pasted crevices and curtained doors—your house is full of air and cannot be fuller. And the smoke will ascend freely, and the fire burn bright and cheerful on the hearth. It may be well to have double windows and double doors on the outer halls—but all the rest of the doors may, and indeed ought to be open at the bottom, to allow free circulation of the warmed air throughout the house.

And now, be it carefully noted that this air should not be *hot*. The coolest temperature

that may be agreeable, should be given to the air on its entrance—all the rest should be done by the open fire—you will thus have all the variety of temperature in a room that any one can desire. For ventilation—there is no ventilation like that of an open fire. Perhaps the only desirable addition is a simple valve in the opening of the grate to regulate the draught at will. So much then for the house in Grosvenor Place—a comfort such as perhaps all our readers are not fortunate enough to enjoy.

Perhaps our reader is a bachelor, and rejoices in but one suite of apartments or a single floor—happy man! the fewer wants the greater wealth! A sitting room, a bed-room, dressing-room, and closet, are all he has, but wants them warm. He must give up his closet absolutely, to the air—here he may place his Arnott's stove, a good large stove, large enough to make this little closet insufferably hot. His window must give access to the air, and by the door a-jar he must decide from time to time how much shall enter. Thus with his usual fire, but less abundant, he may enjoy warmth, fresh air, and comfort;—with his draughts of air, but fresh and warm, not cold and piercing—moistened by the pans of water on the stove.

Such is the mystery of warming, ventilating, circulating, climatizing, curing smoking chimneys, and cold draughts—all in one—*simplex munditiis*. This is our improvement on our good author's doctrines—our moral from his tale:—*verbum sat sapienti*.

LIST OF NEW BOOKS.

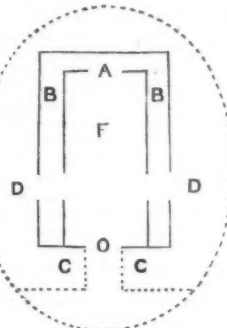
- Act to Amend the Law of Insolvency, &c., 7 & 8 Vict. cap. 96, incorporated with an Act for Relief of Insolvent Debtors, 5 & 6 Vict. cap. 116, by J. A. Howe, 12mo. 5s. 6d. cl.
- Barbauld's Hymns in Prose, large print edition, 18mo. 1s. 6d. cl.
- City of the Sultan, by Miss Fardoe, Vol. III. (Clarke's Cabinet Series), 32mo. 2s. 6d. cl.
- Claims of Labour, by the Author of 'Essays written in the Interval of Business,' 2nd edit. with additions, 8vo. 6s. cl.
- Colie's (Abraham, M.D.) Lectures on Theory and Practice of Surgery, edited by S. Coy, Esq., F.R.C.S., 2 vols. 12mo. 10s. cl.
- Colonial and Home Library, Vol. IX. 'Malcolm's Sketches of Persia,' square crown 8vo. 6s. cl.
- Davidson's (Rev. John, B.D.) Discourses on Prophecy, 5th edit. 8vo. 12s. cl.
- Drawing Book of Figures, by George Childs, oblong 4to. 7s. 6d. cl.
- Drummond's (Henry, Esq.) Abstract Principles of Revealed Religion, post 8vo. 5s. 6d. cl.
- Edgeworth's Early Lessons, 16th edit. Vol. I. and II. 18mo. 4s. 6d. cl.
- Emerson's (R. W.) Nature: an Essay. To which is added Oration, Lectures, and Addresses, 12mo. 1s. 6d. cl.
- Festus, a Poem, by P. J. Bailey, 2nd edit. 8vo. 6s. cl.
- Foreign Library, Vol. XIII. 'History of the Eighteenth Century,' by C. Schlozer, Vol. V. 8vo. 11s. cl.
- Foreign Library, Vol. XIV. 'History of Ten Years,' by Louis Blanc, Vol. II. 8vo. 13s. cl.
- Frere, (Rev. J.) On the Doctrine of Imposition of Hands or Consecration, small 8vo. 3s. 6d. cl.
- Hand-Book of Dress-Making, by Mrs. M. J. Howell, with Lithographic Designs and Keys, post 8vo. 5s. cl.
- Hebrew Dramas, by Professor Tennant, author of 'Anster Fair,' 12mo. 5s. 6d. cl.
- Hortus Dietetica, by I. Main, A.L.S. 18mo. 2s. cl.
- Hovell's (Richard) Impressions of Australia Felix, during a Four Years' Residence, 8vo. 7s. cl.
- Hydrophobia for the People, by the Rev. W. Horsell, 18mo. 2s. 6d. cl.
- Kidd's (Thornhill) Fifty-three Plain and Practical Sermons, 4th edit. 8vo. 5s. cl.
- Klattowski's (W. K.) German Grammar for Beginners, 12mo. 3s. 6d. cl.
- Klattowski's (W. K.) German Manual for the Young and for Self-Instruction, 2 vols. 12mo. 14s. cl.
- Klattowski's (W. K.) Story of Fetka, the Russian Serf, in German Manuscript, 12mo. 5s. cl.
- Modern Orator, 'Chatham's Speeches,' royal 8vo. 3s. cl.
- Phillips's (Sir Richard) Million of Facts, new edit. 12mo. 13s. cl.
- Poems and Lyrics, by J. E. Carpenter, author of 'Songs and Ballads' (Clarke's Cabinet Series), imp. 32mo. 1s. 6d. cl.
- Prayers and other Devotions for Penitents, compiled by the Rev. John Ley, B.D. 8vo. 1s. 6d. cl.
- Proceedings of the Institution of Civil Engineers, Vol. III. 8vo. 10s. 6d. cl.
- Progress of Music on the Continent of Europe, (No. XXVIII. New Library of Useful Knowledge,) 12mo. 6d. swd.
- Psalter with the Gregorian Tones, adapted to the several Psalms, also the Canticles, 8vo. 2s. cl.
- Quarterly Papers on Engineering, 3 vols. 4to. 78 engravings, 56s. 6d. cl.
- Ruff's Guide to the Turf for 1848, 18mo. 2s. 6d. cl.; 4s. 6d. royal imp.
- Robins's (Lieut.-Col. E.) Observations made at the Magnetical, &c. Observatory at Toronto, in Canada, Vol. I. 1840-1-2, 4to. 2s. 6d. cl.
- Shipmaster's Guide to the Baltic, by the British Vice-Consul at Copenhagen, 8vo. 1s. 6d. swd.
- Standard Novels, Vol. XCV. 'Richard Savage,' 12mo. 6s. cl.
- Thomson's Seasons and Castle of Indolence, new edit. 8vo. 5s. 6d. (Pickering's).
- Turf Remembrancer for 1846 (Newcastle), 18mo. 2s. swd.
- Ward of the Crown; a Novel, by the author of 'Beymour of Bully,' 3 vols. post 8vo. 11s. 6d. bds.
- Watkins's Principles of Convergence, by Morley, 9th ed. 8vo. 18s. 6d.
- Wood's Algebra, by Lund, 12th edit. 8vo. 12s. 6d. bds.
- Wood's Algebra Appendix, by Lund, 8vo. 6s. 6d. bds.
- Works of Jeremy Bentham, new issue, No. I. 8vo. 2s. 6d. swd.
- Zoology, by Dr. W. B. Carpenter, 3 vols. post 8vo. 11s. cl.

FOREIGN CORRESPONDENCE.

Kork, Libân (Gojam), May 28th, 1844.

There are two sorts of houses used in Abyssinia, the *betâ nûgus*, or round house, and the *Sakala*, whose ground-plan is an oblong square. The latter would seem to be imported from Yemen; for Niebuhr's plate of his reception by the Imam of Sana' gives an accurate idea of an Abyssine *sakala*. But the *betâ nûgus* is essentially of Ethiopic origin, for it forms the great majority of dwellings, from the Tâkâzay, in 14° north latitude, to Gobo, under the 5th parallel. It is essentially a Chamic feature, if we may believe the tradition universal amongst Abyssines, that they are descended from Noah's second son. As the founder of the Pyramids, all Ethiopians, whether Abyssines, Galla, Sôdama, or Dawro, maintain that the interior of man's dwelling ought to be dark, and sunshine is looked on as a disgrace when falling on a table or couch. Almost all the modern churches of Abyssinia are *betâ nûgus*, as if the unconscious nation was relapsing into its primeval ways; but when the kings of Axum coined their own money, carried the tide of conquest down to the mouths of the Mârâb and Anâiba, or sent the sons of Tûgray to wage war against their Himyaric (?) forefathers, when Yared wrote his sacred music and lives of holy men, when Tâklâ Haymanot planted the Cross in Damot, and persuaded King Ytharok to resign his crown, the prevailing taste was certainly for the *sakala*, as the stone house at Abba Asfe, the ruins near Maryam Wagayro, the foundation of the Axum temple, and the church of Abba Gârîma abundantly prove. Indeed, the oblong church of Kirkos, in the isle of Tsana, and that of Daga Astifanos, founded by Zar-a Yaôgob, in the same lake, and towards the beginning of the 15th century, show that a love for the classical *sakala* continued long after the decline of Ethiopian literature and political importance.

I was unconsciously led into this retrospect on Abyssine architecture by examining, in this straggling hamlet of Libân, an enormous conical roof of straw, evidently invented for a *betâ nûgus*, but stuck over a *sakala* built of unburnt bricks, mixed with *tef* straw. As this species of mansion is the *ne plus ultra* of the now-a-days architects in Abyssinia, I subjoin a ground plan.



D D, side openings without doors. O, principal entrance, with long folding doors of single planks of *seanza*, hewn, for want of a saw, with an axe, so as to make only one plank from a whole tree. B B, side passages for servants, communicating with the *seanza*, or throne, in A, where the master sits, while the guests arrange themselves on the ground in F, and the servants stand near the doors. C C, raised seats of bricks, open to daylight, (a very unusual thing in Abyssinia). The roof is represented by the dotted lines, and is formed of *krishaka* (a kind of bamboo) and reeds.

Such is the *adârash*, or mansion house of Cherânât Fanta, one of the richest landholders in Libân. Fame spoke loudly of his subterranean treasures of white *tef*, of his thirty jars of Libân wine, and his store of honey, sufficient, if brought to the Basso market, to purchase twenty oxen. Whether Dâdjach Bîroo, actuated by the same feelings as Louis XIV. towards Fouquet, disliked this display of wealth in a subject, or whether his soldierlike taste for plunder gave him a longing for the "good things" of Cherânât Fanta, is a question which I will not venture to solve,

as the quidnuncs of Gojam are still canvassing the point. Suffice it to say, that the wine was dispatched in two days, and the honey was improving into mead when I arrived on the 27th inst., just in time to partake of the Dâj-azmach's repast. A leathern ewer (I know not what to call it in English), manufactured in Ware Himano, was first handed round, each guest letting the water fall on the ground beside him as he washed his hands. A youth next appeared, carrying on his head a basket, covered with red cloth, which being removed, disclosed a conical straw lid, sewed after the fashion of our sailors' hats. This bread-basket, a cylinder with its bottom half way up, contained forty or fifty loaves of *tef* bread, the upper ones—brown or black—being removed to show the way to the white *tef* underneath. These loaves (I dare not call them loaves), generally two feet broad, and a quarter of an inch thick in the middle, are prepared by fermenting in water *tef* flour, previously heated, for a very small one-loaf oven, where the paste is poured, not put. Three minutes are sufficient to bake them in the best style, and the meat, or *shôro*, is rolled up in these flabby loaves, so that a Gondâr poet not inaptly called them "meat shrouds." The sauce appeared next, in a pot or plate, as you like best, for it still boiled in the broad-bottomed vessel it was cooked in. This was the inexpressible *shôro*, prepared by grinding beans, or *garavansos*, with a sprinkling of onions or black pepper. This powder is boiled for a few minutes with water and butter, and is generally thick and yellow, like over-saffroned cream. The *assalafee*, or serving man, who keeps always his head shaved for the sake of cleanliness, then washed his hands with extraordinary care, and tearing a bread-leaf asunder, dipped it into the *shôro* for the cook, a female, who always tastes beforehand, for fear of poison. The *caupier servant*, who holds in Abyssinia the same high rank that he formerly did in our Christian courts of Europe, proceeded with all possible speed to roll up in bits of bread-leaf small bits, previously soaked in *shôro*. These scrolls he handed round briskly, holding, when unemployed, his hands on high like puppets, and rubbing, when necessary, his nose or other features with the upper parts of his arms, for his hands were besmeared with *shôro*. A "second sauce," as the natives call it, of meat cut in ropes, and then boiled, was next handed in and served about in the customary *tef* shrouds.

The Galla and Sidama, like their relations, the Copts, generally drink something strong before beginning to eat, but the Abyssines, as in Bruce's time, prefer the old English fashion of after-potations. Cherânât Fanta's mead was poured from large jars, capped with dirty cotton cloth, and served in very long-necked green glass phials. The *échauson*, after giving the mead phial, received in the hollow of his hand at least the contents of its neck, and drank it first, to show that all was right. These phials were returned half full, and emptied by the standing menials either in their hands or pouring at a distance from above. A random conversation now began, on the usual topics of horses and warfare, when Dâdjach Bîroo, who, like Ras Aly when I was received by him, was seated on the ground in a corner,—his back against the wall, and his legs stretched under his toga, on a prepared cowskin, ordered his guns to be brought. One of these was a magnificent Damascus barrel, with a "bismillah" beautifully embossed on it. A carpenter was called to make a stock, and set to work on the ground beside us, cutting up his *seanza* wood with tools of the most simple description, and claspings between his legs a phial of mead, by way of encouragement, I suppose.

There was now a rush amongst the attendants, who cleared the doorway, and disclosed to our view, in the broad sunshine, a cloth held up by a turbaned priest and a schoolboy clad in greasy leather. It looked like an English electioneering placard, but D. Bîroo being informed that it was his own historical portrait, was uncovered, and greeted by a rapturous murmur of applause.

I have had the good fortune to receive here, on my return from Great Damot, several numbers of the *Athenæum*; and, seeing that you are very particular in announcing new works of Art from Paris and Munich, I feel bound to talk in the same way about what painting achieves in Abyssinia.

Herodotus tells us that the Ancient Egyptians were descended from an emigration of Upper Ethi-

opians, and I have found in Goudrou a singular confirmation of this in a cave sided by natural obelisks, giving an exact prototype of an Egyptian temple. The Sidama, in their *ultima Thule*, preserve still the sacred fire, although but a spark, in carving their wooden tables, chairs, and door-pieces. In Abyssinia, fragments of stone carvings in the church of Abba Penteleon, formerly a heathen temple, reminded me of our Middle-Age church tracery; and the wooden church of Abba Garima, built before the 14th century,

May well a painter's hand require
To give it all its native fire,—

for I can compare it to no species of architecture that I have seen elsewhere. The far-famed churches of Lalibâla are paltry copies of Grecian and Byzantine models; and the ruins of Maryam Wagayro and Manna, in Bâgemidr, were probably erected before sculpture was dreamed of. It would seem that an Iconoclastic missionary preached Christianity in these remote regions; for, with the exception of a few Portuguese stone-cuttings, there are no Christian sculptured imitations of animated Nature: but the taste for moulding is as national as in the days of Sesostris, and finds a vent on church door-posts, and in carving the *tabot*, or wooden tablets for saying mass. These are often elaborately, and sometimes exquisitely ornamented, but only in fanciful design, without a single attempt to copy Nature. Painting, although more generally practised and purely historical, is in a poorer state, from being fettered by established prejudices, more fatal to its progress here than any school mannerism in Europe. The great majority of pictures are in churches and in church books, although King Sahâ Dîngil, himself an artist, and still more recently, Ytege Mânân, have got a profusion of gaudy figures painted within their dark dwellings. In an old house in Gondâr, I have likewise discovered an apartment painted in fresco, under the Kuârâna, and giving a local idea of the state of feeling under Ytege Mantooab better than any page of the immortal Bruce. Not that the Abyssines want feeling or taste; for a Christ's Head with the crown of thorns, painted, most probably, by an Italian artist, is daily extolled and kissed by the inhabitants of Gondâr, and a delicate water-colour portrait of a young lady, which I brought to the same town, was praised by priest and *dâbtara*, who called it enthusiastically, the vision of an angel. But what cramps progress is, an innate and invincible respect for traditional forms and features, so imperiously handed down from sire to son, that a Book of Psalms "illustrated" in the fourteenth century, and the earliest painting I have found, represents King David exactly like a King Yason or a King Tâklâ Haymanot, with the trifling addition of a highly-wrought skewer stuck across his royal ears, an ornament of early days, now only to be found amongst the wretched Gîmant. From the many analogies existing between Copts and Upper Ethiopians, it may fairly be inferred, that the sameness of feature pervading Egyptian sculpture, from the first to the latest Pharaoh, was not a Hieratic precept, but a consequence of tyrant custom, which had shackled down painting until it became a mere hieroglyphic.

All these defects were prominent in the portrait of Dâj-azmach Bîroo. Instead of the young, active, large-boned soldier who holds his kingdom at the point of his sword, in place of the features of smutted *bistre*, the prevailing hue in Abyssinia, and the restless mien of the Ethiopian hero, ever busy at something, even when reposing on his throne, the painter has drawn out a young, fat, delicate, cream-coloured *petit-maitre*, sitting on his charger as imperiously as the Colossus of Rhodes striding over the ocean.

Although D. Bîroo bears the most spotless shield in Ethiopia, yet he has grown in strife like a flood nurtured by tempests, and his bald crown and sunken eye bear wide testimony to the wear and tear of constant war. Yet the painter crowned him with a forest of bushy hair, and gave him those wonderfully large eyes so characteristic of the Gurage race, and which certainly give an expression of placid majesty to the features of D. Goshoo and of Gaeshâroch, King of Kafa. The horse was the eternal Abyssine brute, with spindle legs, and spreading hoofs; and a pygmy sharpshooter on the foreground, yet smaller than anything else, was levelling his heavy matchlock at a group of Galla, bedizened in light red

flesh-colour, which is the acmé of actual Abyssine beauty, and, like the principal figure, seen in front, to show that they are honourable enemies; for devils, imps and wicked geniuses are always represented in side face. The composition was crowded with episodes, like the woman in Poussin's 'Christ before Pilate,'—viz. above, an angel reading an appropriate Psalm, another offering a sword to the prancing Daj-azmach, &c., besides sundry Ethiopic inscriptions, which were read aloud by the delighted courtiers.

Few travellers are modest enough to refrain from passing judgment on works of Art. I therefore had begun to criticise in my best Amharic, when a Gogjam warrior at my elbow told me that I had better hold my tongue, seeing that I belonged neither to the class of clever people who paint pictures, nor to that of the wealthy who pay for them. "What a magnificent mane he has given to my horse," said D. Broo, and my attention was called to a piece of black ground, without shade, tint, or division, as stiff and as primitive as the Sphinx's head-dress. Sundry other commentaries were made by the bystanders, all expressing the most unqualified praise. The author of all this fracas was standing in a corner, with his toga girded in the most respectful style, his knees half bent, his hands clasped together, and his eyes lost in mid air, evidently in an ecstasy of delight, like the praying child struck by a Cornelius or an Overbeck. Poor happy devil! he had no long-nailed critic or taunting connoisseur to jerk him down to his senses, —no sturdy *Athenæum*, bent on telling those very disagreeable little truths about taste, feeling, nature, and the like impertinent trifles. No: the crowd applauded, and all was glory. I really envied this thorough-felt happiness. If I have travelled for pleasure, I certainly have known less, even when crossing the White Nile on a suspension-bridge, twenty miles below its sacred source: but if I am wandering for praise, I can find nowhere the unanimity of applause which greeted, on his first appearance in the court of Kark, this Equinoctial Raffaele.

But all sunshine has its shadow. I this morning sent for Gåbrä Giorgis the painter. He was wan and dejected. "I am a wayzäro of the royal blood," said he; "you know that it would be derogatory to Solomon's illustrious line to engage in any mechanical profession, and since the sins of our forefathers have torn the sceptre from them, we have no resource against starving but in the liberal arts: i.e. lawyer's practice, sculpturing *tabots*, painting, and (!) mat-making. I see you are a genuine connoisseur, or you would never have inquired after me. The rulers of now-a-days are not fit protectors of genius: in the first place, they praise so much that you can say nothing, and they next turn so deaf an ear, that you can say no more. One of the menials in the adärsah yesterday, put a mead phial into my hands, but nothing tastes sweet after praise, and I was not then in a humour to drink. I afterwards begged in vain for a bit of dry bread and went to bed supperless, while the child of my genius (here he fetched a deep sigh) went off to the Daj-azmach's residence at Bichenn. My painting was conceived, sketched, and finished in eight days: the price of the colours and of the cotton cloth (3 cubits by 4) is eight pieces of sound salt, but the outlay of talent is considerably greater; and on no account could I execute a copy of this matchless work under seventy-two pieces of salt. I now beg your pardon as I am going to beg my breakfast," said he, eyeing slowly every corner of my naked hut.

I poured what balm I could into the heart of this unrequited artist. In Europe, I would have kicked out of my way such low-rate talent: but Gåbrä Giorgis is a thorough Abyssine artist; his charcoal sketches, the identical forms which embodied the ideas of the sons of Mizraim 3000 years ago, and a true history even of lifeless talent and national bad taste, may warn men of the danger of summing up critics' opinions rather than weighing them.

ANTHONY D'ABBADIE.

MISS MARTINEAU AND MESMERISM.

WHILE preparing for the press a pamphlet just published on the subject of MESMERISM,* I re-

* Mesmerism True—Mesmerism False: a critical examination of the facts, claims, and pretensions of Animal Magnetism. Edited by John Forbes, M.D., F.R.S. London: John Churchill, Princes-street, Soho.

quested my friend Dr. Brown, of Bishopwearmouth, to endeavour to procure for me some positive information as to the human manner in which the account of the shipwreck, &c. promulgated by Miss Martineau's J., in her mesmeric trance, might have reached Tynemouth. Dr. Brown himself most kindly undertook the inquiry; and I inclose his statement, and also the statement of a gentleman who was present at the memorable *séance*, for publication in the *Athenæum*, as they did not reach me in time to appear in the pamphlet. No one, I think, after reading the statements, will entertain any further doubt as to the character of J., or as to the actual value of this "great fact" of Miss Martineau's narrative. The *dénouement* is precisely such as every one who has read the history of Mesmerism critically must have expected; and harmonizes wonderfully with the results obtained in the many other similar cases detailed in the pamphlet referred to. "These wonders are too generally like the *Fata Morgana*: afar off all is beautiful and distinctly defined; on approach, the very outlines have vanished, and are nowhere to be found!" The too-famous J. must now descend from her dignified position as a Seer, and henceforth take her place in that numerous band of clever damels, who, with an admired perversity of spirit, and by the mere strength of mother-wit, have contrived to make their own inventions pass with their elders and betters—with scientific doctors and erudite ladies—as revelations of a power surpassing human. For this catastrophe she must thank Dr. Brown, to whom the public are much indebted for the trouble he has taken to come at the truth.

I am, &c. JOHN FORBES.

London, March 14, 1845.

Statement of Dr. Brown.

Mrs. Halliday is mistress of the house in the High-street, Tynemouth, in which Miss Martineau lodged. She is aunt to Jane Arrowsmith, an orphan, who lives in the house with her, and assists her in taking care of it. An uncle and another aunt of Jane Arrowsmith's, and of the same name (Arrowsmith), occupy a small cottage at the bottom of the little garden or court, not above twenty yards long, behind Mrs. Halliday's house. On the Monday, the day preceding the mesmeric *séance*, intelligence was brought to Mrs. Arrowsmith's that the vessel in which her son sailed was wrecked. She was at Newcastle, and did not herself receive the news till she returned home late at night. She went on the following day to Shields to learn particulars from the owner of the vessel, and from him got those particulars—of the total wreck of the ship, of the saving of the crew by a foreign boat, of the drowning of the sailor-boy some time previously, and the safety of all present during the shipwreck,—which are set forth in Miss Martineau's communication to the *Athenæum*, and were the basis of Jane Arrowsmith's (J.'s) mesmeric revelations. Mrs. Arrowsmith returned, with the joyful tidings of the safety of her son, between five and six o'clock in the afternoon, and then went immediately to her sister, Mrs. Halliday, to impart them to her. Jane Arrowsmith was in her aunt Halliday's house when Mrs. Arrowsmith told the tale, but not in the kitchen, where it was told to Mrs. H. and the other persons there. A person present when Mrs. Arrowsmith narrated her tale to Mrs. Halliday, told me that the circumstances of it were the subject of conversation in the kitchen, in the interval between its communication there and the mesmeric exhibition, and that such conversation took place in Jane's presence. There was an interval of about three hours between the bringing of the news to Mrs. Halliday's and the *séance*, the one having taken place between five and six o'clock, the other eighteen minutes past eight, according to the information of a gentleman who was present at it, and who took notes of what passed there. The statement of the time of the arrival of the detailed information at Tynemouth and at Mrs. Halliday's house, I had from Mrs. Arrowsmith, confirmed by Mrs. Halliday. Jane Arrowsmith (Miss Martineau's J.) denied to me that she had a knowledge of the particulars of the wreck prior to the *séance*. What reliance is to be placed on this declaration I leave to the decision of others, with the remark, that if she, a girl of nineteen, evidently of good understanding and of much natural acuteness, did remain for so long a period ignorant of facts which must have

been of much interest to her (for the life or death of her own cousin was involved in them),—which had been discussed in her presence,—which were perfectly well known, not only to her relations immediately around her, but, within the period, to almost every human being in the little village of Tynemouth,—then was as great a marvel effected in her person, as when, in her sibylline condition, she revealed those same facts without having herself received them through any of the ordinary channels of human information. If, then, her veracity is to be implicitly relied on, we are compelled to conclude that two miracles were in one day accomplished in her person.

The gentleman already referred to as having been present at the *séance* was with me when I held the conversation with the parties mentioned. I hope to be able to send you a communication from him respecting that *séance* by to-morrow's post.

J. BROWN.

Bishopwearmouth, March 10, 1845.

II.—Statement, addressed to Dr. Brown by the Gentleman who accompanied him during the Inquiry, and who was present at the *SEANCE*, in which J. described the Shipwreck, &c.

Tynemouth, March 10, 1845.

I saw Mrs. Arrowsmith again to-day, and questioned her further. She spoke more decidedly than yesterday, and expressed her firm assurance that Jane must have heard all the particulars of the shipwreck at least three hours before her mesmeric revelation of it. She also informed me that she knows Mrs. W. (Miss Martineau's lady-mesmerist) to have parted with her maid in consequence of the latter having twitted Jane with this foreknowledge, and also expressed her opinion to her mistress on the subject in very decided terms. I forgot to mention yesterday that the letter—the only one received—containing the full particulars of the wreck of the *Henry*, and loss of the boy, a short time after leaving England, was received by the owner of the vessel, a resident in Shields, on Sunday, the 13th day of October, and therefore the whole of the particulars were well known in the neighbourhood on the Monday, although it does not appear that the Arrowsmiths were acquainted with them until Tuesday.

It is worthy of remark, that the proposal to inquire about the shipwreck, on the evening of the famous *séance*, was made by Mrs. W. herself, shortly after its commencement; that Mrs. W. did not take tea with Miss Martineau, Mr. — (the American gentleman) and myself, but only made her appearance at the same time with Jane, a quarter past 8 p.m.; and that immediately after Jane had given the statement contained in the *Athenæum*, Mrs. W. claimed it as an indubitable proof of the truths of Mesmerism; and at different times, subsequently, during the course of the evening, asked if it was not convincing, and appeared very evidently displeased because I expressed my conviction that Jane had divulged no fact she had not acquired through ordinary sources of information,—at the same time allowing, that if she could prove J.'s entire ignorance of the circumstances before entering that room, it would induce me to consider Mesmerism much more worth investigation. *

Jane having, in answer to a question suggested by myself, informed me that although deaf people could not hear, blind people could see, and that she herself could see with her eyes shut in the mesmeric sleep, I presented my hand with a silver lancet-case in it before her, but she could not tell what it was. Mr. C. next drew out his watch with a heavy gold chain and seals attached, and passed it to Mrs. W. behind Jane's chair; in doing so, the chain rattled, and on a signal from myself, the watch was exchanged for a half-crown, which Jane immediately declared to be something round like a watch. Mrs. W. then applied it close to the back of the head, and afterwards laid it flat on the top of Jane's head, but she still declared it to be a watch, or something round like a watch,—at one time using the former mode of expression, and at another (when pressed by Mrs. W. to try again) using the latter.

One of the questions asked Jane was, What Miss Martineau should have for supper? and she replied, "Miss Martineau will not require brandy in her rage to-night." This drew forth from Miss Martineau and her mesmerist an exclamation of great surprise. How

could J. know there was brandy in the sago last night?—When I laughed at this marvel, and suggested the possibility of her having seen the little dish prepared, or at least might have known from another sense that brandy had been used, I was told, with great earnestness by Mrs. W. that all down stairs were sworn to secrecy, and she was certain they would divulge nothing—not even the important circumstance that Miss Martineau had had a spoonful of brandy in her sago for supper the night before!

A few minutes after Jane was said to be in the mesmeric sleep, we were informed by Mrs. W., in the ordinary tone of conversation, and in the presence of Jane, that, whilst in a state of somnambulism, J. could not understand anything spoken by those around her,—even by Mrs. W., unless when the latter addressed herself specially to Jane. And, in full reliance upon this inability to hear what was said, Miss M. and the mesmerist openly discussed the questions to be asked, &c., during the whole of the evening. * *

These statements contain precisely the exposure which we always asserted would follow from local inquiries; but we must confess, that we neither believed nor hoped that it would be so complete and conclusive. The facts here adduced would certainly place Miss Martineau in a most painful position before the public, if it were not known that she is deaf, and obliged therefore to take all things on trust, and rest content with what is reported to her. Still, after every considerate allowance has been made, it is most strange that Miss Martineau, who must have felt her painful dependence in every step of the inquiry, did not for a moment pause in amazement, and did not endeavour to test the accuracy of the reporter, by opening other channels. In the very letter in which Miss Martineau commented on our few and friendly remarks, she says, "the inquiries caused by my statement have brought out the minutest particulars of the case, and have proved that no one in the village did, or could, learn the news till Mrs. A. brought it; and that she brought it first to this house when J. was in my drawing-room,"—that is, while J. was in the mesmeric trance [see No. 892], in which she professed to see, as in "a vision," the wreck, "place and people," and described "incident which it was impossible she could have known by ordinary means." Now, thanks to Dr. Brown, we have it on the evidence of one who was present, that the séance took place at eighteen minutes past eight, and on the evidence of Mrs. Arrowsmith herself, confirmed by Mrs. Halliday, that Mrs. Arrowsmith, "J.'s aunt," arrived with all particulars of the joyful tidings at Mrs. Halliday's house, in which Miss Martineau lodged and J. resided, between five and six o'clock. Further, and on the evidence of a person who was present, that all circumstances relating to the wreck were "the subject of conversation in J.'s presence," before the mesmeric séance, and the honest "firm assurance" of her own aunt, that J. knew all particulars "at least three hours before her mesmeric revelation." Even J. herself ventures only a qualified denial as to a knowledge of "the particulars." Other proofs are to be found in the letters, and many which we have not thought it worth while to publish; for it is impossible to strengthen facts like these by accumulating evidence. Dr. Brown's statement is brief, clear, and specific, authenticated by dates, facts, and witnesses; and where the names are not given the parties are clearly indicated, and Miss Martineau at least must know to whom he refers. We now therefore submit to her, in all friendliness, that no "simple faith" inquiry will do here; it is a plain question of facts, yes or no, truth or falsehood, and to be established or overthrown by evidence.

POLAR SEA EXPEDITIONS AND POLAR LAND JOURNALS.

To the Right Hon. Lord Stanley.

27, Sackville-street, 20th February, 1845.

My Lord,—As it is determined to prosecute the discovery of the North-West Passage by sea from east to west, and it is known the Hudson's Bay Company have directed their attention to the survey of Regent's Inlet, I can fairly approach your Lordship to propose for adoption the plan for a land party which I have lately submitted to Sir John Barrow as Secretary to the Admiralty, and as the acknowledged

authority on Polar discovery. That plan, my Lord, will be found in the Appendix [see ante, pp. 40, 120].*

In two instances over-land journeys have been set in motion to aid expeditions sent by sea; and it cannot be questioned, that the knowledge of such a journey as I propose being in progress from west to east, under a determined leader, would mainly assist in raising that moral courage which is requisite in pushing an adventurous way through an unknown sea. As it now stands, Sir John Franklin will have to "take the ice," as the pushing through an ice-blocked sea is termed, in utter ignorance of the extent of his labours, and in case of difficulty with certainly no better prospect before him than that which befel Sir John Ross, whose escape from a perilous position of four years is admitted by all to have been almost miraculous. I have contended against the present attempt by sea from an honest conviction of its impracticability in the present state of our knowledge of arctic lands; and, except the journey which I propose is undertaken, it is no difficult matter to foresee that, notwithstanding the Government expedition and the Hudson's Bay Company's expedition, the grand problem will actually be in abeyance.

My position now is very different to that of 1836. I was then unknown, and from the simplicity and economy of my views, counted a visionary. Nine years have altered the state of things. The points put forward by me in favour of a land journey have been verified: the Government expedition in the *Terror* has failed; and the little band of adventurers, led by the most successful of the Polar travellers, the intrepid Simpson, after my own economical fashion, have astonished the most sanguine geographers of the day. Well pleased should I have been if that intelligent traveller had been spared to complete his task so ably begun, and then he who is now addressing your Lordship would not have intruded himself upon your notice.

It cannot be denied that I was mainly instrumental in directing the spirit of enterprise again to the North, at a period when the surveys of Sir John Ross and Sir George Back were fresh before the Government, supported by their powerful testimony, "That there were fewer temptations than ever for making any fresh attempt at solving the grand geographical problem of three centuries;" and my restless activity on this subject continued until the "ill-starred voyage in the *Terror*" by order of Government, and "the successful over-land journey of Simpson," by order of the Hudson's Bay Company, were determined upon. My last effort in regard to the expedition in the *Terror* closed with the words,—"That those who were sanguine as to the success of that enterprise would be grievously mistaken, and should that insane portion of the instructions, the crossing the isthmus dividing the waters of Wager Bay from Regent's Inlet, be attempted, the most disastrous results might be expected." How far I was correct, the Government has sad proof.

Although I dare not cherish the most distant idea of again having an opportunity of pleading in favour of a Polar journey under my own charge, seeing that I have pleaded nine years in vain, I am as alive as ever to the progress of arctic discovery, and I do hope your Lordship will entertain the plan here submitted. Your Lordship will have no difficulty in finding volunteers for such a service; but in order to meet any difficulty of this nature, I am ready to volunteer the whole command, or part of the command with any officer your Lordship may appoint, provided that he is of my own age and in possession of the same amount of physical capability.

I have the honour to be, &c.,

RICHARD KING.

MANLY SPORTS!

THERE are a few who desire that we should look backward and rescue from oblivion some old customs which have been hallowed to a certain class of minds by long cherished associations. It has accordingly been thought desirable that we should revive what are called the *manly sports* of our ancestors. Some of these, such as pugilism, were to our thinking

* The three letters to Sir John Barrow were placed as an appendix to this letter to Lord Stanley.

"more honoured in the breach than the observance;" and an instance which occurred last Tuesday on Horley Common, confirms this opinion. An adjourned fight, we are informed by the papers, came off there and then, between two pugilists, named Young Sambo and Jordan. Pugilism, we are told, is one of the Manly Sports! Is it? What is manliness? Properly considered, it is the English translation of the word "Virtue;" nothing less. And what is virtue? In its lowest acceptation, good, rough, honest vigour embodied in physical strength; in its higher and highest significations it is taste in the arts, skill in all intellectual exercises, and disinterested moral power, exhibited in the constant practice of the most amiable charities. Can we trace any, even the least of these qualities in the contest of Tuesday? Let the details of the affair speak for themselves. It seems that the weight of the men was limited to 9st. 7lb.; but Jordan having exceeded the stipulated weight, was compelled to combat barefooted,—his opponent fighting with spiked shoes, and availing himself of treading on the feet of Jordan, and mutilating them exceedingly, and 5l. was offered by the friends of Jordan to be permitted to fight in shoes, but it was not accepted. They continued the contest for two more hours; at this time 37 rounds had been fought, and it was now manifest that Sambo was in the more favourable position as to victory. They kept up the contest, both displaying great game; Sambo continuing to thrust the spikes of his shoes into the feet of his antagonist at every opportunity, notwithstanding the unanimous groans of the spectators. Frequent appeals were made to the umpires, who decided it fair, and within the rules of boxing! The fight was kept up for three hours and forty-seven minutes, and Sambo came off the winner. The science of both men was much admired, and the courage of Jordan was considered almost unprecedented.

This, then, is a *manly sport*! If so, it is time, we think, that there should be an end to the cant about old associations. It is impossible to revive the feelings of old times, and the customs without them are as despicable as salt that has lost its savour. There is nothing to season, to mitigate the barbarity of them, when emptied of the sentiment that whilome gave to them a moral, and therefore a qualified life. We live in an intellectual age, and the mental training is as important as the physical. Let the heart, understanding, and affections of the rising generation be cultivated, and out of their cultivation will spontaneously arise such sports and recreations as are of a truly manly character. It is impossible so to "inoculate the old stock" as to get rid of its native barbarism—that is inherent; and being unqualified, must be superseded altogether. From the cultivation of the popular mind, however, must inevitably proceed amusements which shall participate in the refinement of their origin; and surely we need no argument at this time of day to prove that true refinement is not effeminacy, but manly vigour, moral courage, and a beautiful humanity in their highest manifestations.

OUR WEEKLY Gossip.

Two Archaeological Associations are still in being, but the war is now at its height, and another week will probably decide the controversy. The *traders'* committee has suffered a good deal in the nipping winds of this inclement season. The party has been too bold with names; and of the committee announced, three have declined: we refer to Mr. Amyot, Sir Henry Ellis, and Mr. King (Rouge Dragon). Sir Gardner Wilkinson, whose name they have used, is now in Egypt or in Malta, and altogether in the dark about these differences; but Mr. Pettigrew and his friends look upon him in the light of a living mummy, and have used his name accordingly. Lord Albert Conyngham's eyes, it is also added, have begun to open to the mock-heroic of his position. We trust he will soon cease to act as a cat's-paw in this affair. He has listened too long to one-sided statements, and pleased with the tinkling of a Leicester-square resolution, has lent his name to a committee who know how to make the most of it. In the mean time, "the better spirits" have not been idle. They have discomfited their enemy at Winchester. Mr. Pettigrew and his friends, it appears, sent a letter to the authorities at Winchester, as a sort of sealer

for their congress in that city. The reply was brief, and to the purpose. The British Archaeological Association, they were told, was coming; their meeting was pre-arranged, and the authorities in Winchester would recognize no other Association in that city. We may add here, that Lord Caernarvon has consented to preside at the September congress of the "better spirits" in the fine old city of Winchester; that the Bishop is considerate and kind, and the Dean most friendly to their wants and wishes. The *traders* are now at a loss for a city wherein to hold their meeting: we recommend Lord Alberto to send them to Coventry. The "better spirits" (we are really at a loss at present for another name) have formed their new Association into members and correspondents. The members to pay a subscription of 1*l.* a-year, and to receive in return a ticket for the congress of the year, and the volume of the Winchester proceedings, profusely illustrated with woodcuts and illustrations. The "Journal" is still to remain a separate publication. Messrs. Cockburn & Co. of 4, Whitehall-place, are the Bankers and *Treasurers* of the Association; and we recommend all who love Archaeology to imitate our example, and contribute their one-pound subscription at once to this promising society. We may add here, that Messrs. Cockburn are authorized to receive subscriptions, and that the committee has been lately strengthened by the names and cordial co-operation of Sir Charles Lemon, Sir Philip Egerton, Mr. Thomas Duffus Hardy, of the Tower, and Mr. Patrick Fraser Tytler, the historian of Scotland. Nor should we omit to mention, that Mr. Hallam is to preside over the Historical Section, and Professor Willis over the Architectural Section. Winchester is now a Land of Promise.

The argument of non-dissolution is making rapid way among the members of the Cambridge Camden Society, both within and without the walls of the University. Among the many suggestions for carrying that object, one proposed is, that a circular shall be issued from the provisional committee to all the members of the old society, resident and non-resident, asking their consent to become members of the new; and when the majority have thus formally expressed their wishes, that a new code of laws shall be formed and published before May—so that all may be in readiness for enabling the new society to take its birth from the moment when the old one expires.

In the London Society of Antiquaries, a motion has been made by Dr. Lee, and referred to the council, for abolishing the observance, in its body, of the Fast commemorating the decapitation of Charles the First—as a folly too antique even for an antiquarian society.

Our readers will learn with regret that Professor Daniell died suddenly in the apartments of the Royal Society, on Thursday last, about half-past four P.M., whilst attending a meeting of the Council. He had delivered his usual lecture on chemistry at King's College, between three and four, and when he entered the Council-room of the Royal Society he appeared in the most robust health. Shortly after speaking, however, Professor Owen, Mr. Bowman, and other members of the Council observed that his eyes became fixed and his breathing very laborious. Mr. Bowman, with the concurrence of several medical gentlemen who were present, opened the jugular vein. The blood flowed freely at first, but in a short time the vein closed, and in five minutes he expired. An inquest was held the same evening, at which the Marquis of Northampton, Sir W. Burnett, Professor Owen, and other members of the Council were present, and a verdict was brought in that the deceased died of a fit of violent apoplexy. Professor Daniell was a person of most abstemious habits, and it was stated in the evidence that he had not tasted wine or spirituous liquors for two years. The Society did not meet in the evening.

Our obituary notice must also record the death of a patriarch of Art, who had outlived the generation to which he belonged, and (beyond the immediate circle of his friends), already fallen into the shadow of that oblivion which belongs to the Tomb. Many of our readers may be surprised to learn that Mr. Manning, the successor of the sculptor Bacon, has only just descended to his grave. Fifteen years ago, being then at the great age of seventy-seven, he withdrew himself wholly from the well-known studio in Newman-street, leaving his son to represent

him in his art; and that son having passed before him to the tomb,—a third generation of the family now occupies the atelier. The old man died at Ealing, a few days ago; retaining all his faculties to the last, unsubdued by domestic sorrows, and by the burthen of ninety-two years.—Mr. James Russell, the actor, once famous for his performance of *Jerry Sneak*, whose honourable designation he popularly bore, because of that fame—died on the 26th ult., at Gravesend, at the age of seventy-nine. In the school of comedy he was the oldest actor on the stage; having appeared so far back as the year 1795.—The obituary columns of the week contain another name familiar almost as a household word in the vocabulary of all sight-seers whom the provinces are continually pouring upon London. Miss Linwood, of Leicester,—whose remarkable exhibition of needlework in Leicester-square has seemed for half a century or more to attach her personality to the metropolis,—died in the former town, some days ago, in the ninetieth year of her age.

A Bill has been introduced into the House of Commons, with the sanction of Government, for the new line of street leading from Westminster to Eaton and Belgrave squares. The new street will be as wide as Regent-street, but its somewhat serpentine form will be more favourable than Regent-street to architectural effect; as in the well known instance of the High-street at Oxford. No steps, however, appear to have been taken by the Commissioners for removing the great defect, to which we heretofore alluded, of the intended line—the bend made to avoid the Workhouse of St. Margaret's; the consequence of which will be partially to build out of sight the western front of the Abbey, of which, otherwise, an uninterrupted view would be obtained from a considerable distance. At the last meeting of the Metropolitan Improvement Society, it was resolved to make a second application to the Commissioners, to induce them if possible to embrace the present opportunity for effecting a complete isolation of the Abbey. We are not ourselves satisfied that this is desirable. Plans, however, were produced showing that, by a slight deviation from the intended line, the road-way might be brought on the south side of the Abbey, leaving the cloisters untouched, and terminating with the Victoria Tower of the New Houses of Parliament. The cloisters, it was argued, would thus appear as an appropriate and picturesque foreground to the elevation.

Mr. Ewart has also obtained leave to bring in a Bill enabling town councils to establish Museums of Art—as a necessary complement of the plan in which the Schools of Design originated. It was a part of that original plan, not yet carried into effect, that the central school in London should take the character of a Normal School, for the supply of masters to the various schools of design which should be established in the provinces; and that the latter should have the benefit of galleries for the exhibition of works of art, to be established in their neighbourhood; to which, when formed by the towns themselves, government might contribute casts from the most renowned works of antiquity and from the finest specimens of modern art. Mr. Ewart's Bill is to enable towns to levy a borough-rate for these purposes; and it is most pleasant to see the improved tone in which a question like this is described in Parliament. The scoffing spirit, which would once have sneered such an argument out of the House, is dead; and Art is becoming what it ought to be, a sort of neutral ground, on whose frontier men of all parties lay down their political passions, and within whose limits they meet as for a common worship. There is not even an epigram extant, so far as appeared the other night, against the introduction of the rough-shod manufacturer into the temples of Art; and what a mine of sparkling common-places such a proposal would have been to the witty—of solemn platitudes to the dull—of a generation scarcely yet removed!

The competition of artists, for the execution of the monument to be erected in Westminster Abbey, to the memory of the late Lord Holland, has been determined by the selection of Mr. Bailey, the Academician. The sum paid for the work is to be 5,000*l.*, and the sketch chosen, which we have seen, is a mausoleum, with a statue of the deceased lord above, and figures of Genius, Literature, and Science,

mourning on its steps.—At Rome, the long proposed monument to Tasso, for which a subscription was commenced many years ago, under the auspices of the government, but which had been delayed by obstacles connected with the privileges of certain convents over the place of the poet's sepulture,—has been at length committed to the chisel of the sculptor Fabris, and will, ere long, replace the simple flag, which covers the bard's remains, with its simple legend, *Tassi Torquati Ossa*.—In France, a monument is to be erected at Epinal, to the memory of Claude Lorraine; and at Amiens the subscription set on foot by the Antiquarian Society of Picardy, for a bronze statue of the celebrated Ducange is making rapid progress.—Tidings have been received in the same capital of M. de Castelneau, who after a wandering of more than eight hundred leagues in the desert, since he quitted Rio de Janeiro, was preparing at their date, to leave Goyaz, for Cuyaba and the Lake of Xarayes, on the frontiers of Brazil and Peru.

The appointment of Keeper of the Prints and Drawings at the British Museum has been filled up by the nomination of Mr. W. Carpenter:—an excellent choice, according to our judgment.

An advertisement in the daily papers sets forth, in correction of the contradictory reports and rumours,—that the 17th of March is the day positively fixed for the long talked of sale of Cardinal Fesch's pictures.

We hear that Mr. Howitt is engaged on a work which has occupied more or less of his attention for some years—"Visits to the Birthplaces and Resorts of the most eminent English Poets." We understand that it will include, not only visits to many of the most interesting spots in England, Ireland and Scotland, but also in Switzerland, Italy, &c.

The French tribunals have been occupied with a trial, rendered interesting by the great names which its proceedings brought into question. So far back as the year 1809, M. Genêt, an auctioneer, deposited a picture by Greuze, the *Sainte Marie Egyptienne*, with the Marquise de Villette, the niece of Voltaire, taking a receipt for the same. In 1813, M. Genêt retired wholly from Paris; and in 1814, M. Lami, to whom the picture had formerly belonged, obtained permission from the Marquise de Villette to exhibit it at the Museum, as he had formerly done when it belonged to himself. The picture was given up to M. Lami, without any application for M. Genêt's consent; and from that year it was entirely lost to Art, until the year 1832,—when it suddenly re-appeared, at a sale of M. Lami's effects under a judgment obtained by his creditors; and now, Madame Poquet, the residuary legatee under M. Genêt's will, demands from the Marquise de Villette the return of the deposit, or a sum of 7,000 francs as its value. The demand has been resisted on the grounds of the length of time elapsed since the deposit, and of the deaths of parties who could have helped the Marquise to a defence; but the Court decided (very justly, we think) for the legatee—ordering the restitution of the picture within a month, or, in default, the payment of the price demanded.

A curious instance of rapid printing has come to our knowledge, which is worth recording. The Lords of the Admiralty ordered that the Nautical Almanac for 1845 should be reprinted. The old edition of 8,500 copies had been exhausted: and, as sometimes happens with this work, copies were selling at twelve times the original price to those who absolutely required them, and had neglected to procure them. The order was given on the fourth of last month, and on the twenty-fourth, only seventeen working days having intervened, complete copies were sent to the binder. This Nautical Almanac contains 616 large octavo pages, of which 572 are filled with numerals, and the rest with small print. The printers, Messrs. Clowes, were (to save time) intrusted with the complete supervision, not a single sheet being sent to the Nautical Almanac Office to be compared with the old edition until it had been finally worked off. The result of careful examination at the Almanac Office, made as soon as each sheet was finally dismissed from the printers, shows a list of 33 errata, or one for every 19 pages: and most of these errata are trivial. Two of them are only wrong rules; nine of them consist in the dropping out of a letter or figure at press, which happens in the most deliberately printed works; one of them is a substitution of a

word in capitals for one in Roman letters. Some people will at first imagine that the type of the first edition remained standing, and that the new edition was printed from it. But the first edition was printed four years ago. Truly we have here a striking instance of the power of a printing-office.

BRITISH INSTITUTION, PALE MALL.

The Gallery for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten in the Morning till Five in the Evening.—Admission, 1s.; Catalogue, 1s.

WILLIAM BARNARD, Keeper.

ROYAL POLYTECHNIC INSTITUTION.—In daily operation a CURIOUS MECHANICAL HAND on a person who has lost his natural hand. PHILLIPS'S PATENT FIRE ANNIHILATOR, illustrated by Dr. Ryan in his daily Chemical Lecture on the Morning and Evening of Mondays. A Series of LECTURES on ASTRONOMY, by Professor BACHOFFER on the Mornings and Evenings of Mondays, Wednesdays, and Fridays, during Lent, accompanied by Dr. Wallis on BRASS'S CALOTONE. WORKING MODELS of NEW INVENTIONS are daily explained. NEW DISSOLVING VIEW, including the SHIRAZ of the NATIVITY. CHILDREN'S CHROMATOPHE. THE PHYSIOSCOPE, MICROSCOPE. DIVING BELL and DIVER, &c. &c. Admission, 1s.; Schools, Half-Pence.

SCIENTIFIC AND LITERARY

ROYAL SOCIETY.—March 6.—The Marquis of Northampton, President, in the chair.—A paper was read 'On Compact Aluminum,' by Prof. Wöhler, of Göttingen. The author has lately found, contrary to the results of his former researches on aluminum, that this metal is readily fusible, and that in its reduction from the chloride of potassium, it presents itself in the form of fused globules, generally so small that their shape is not distinguished under the microscope, although occasionally they are met with having a sensible diameter. He effects the reduction at once in a clay crucible, the bottom of which he covers with pellets of pure potassium, and places upon these the chloride of ammonium, covering the whole with chloride of potassium in powder. The crucible being then closed up and heated in a coal fire, the reduction is instantly effected. Fused aluminum has the colour and lustre of polished tin; it continues perfectly white in the air; it is malleable, and the globules may be beaten out into the thinnest plates without cracking at the edges; it is entirely unmagnetic. In other respects, the metal in this compact state has the properties which the author formerly ascribed to it.

GEOGRAPHICAL SOCIETY.—March 10.—R. I. Murchison, Esq., President, in the chair.—Two new members were elected. A letter was read from Mr. Brockman, dated Damascus, Oct. 24, by which it appears that the traveller's health was much improved. He had visited Deir El Kamar and Baalbec, and returned to Damascus, where a letter from Capt. Haines at Aden, informed him a Frenchman had been to Mareb, whence he had brought many inscriptions. The Captain gave Mr. Brockman little hopes of being able to enter Hadramaut as an Englishman, and that at any rate a thorough knowledge of the language and customs of the people were indispensable. Mr. Brockman describes Damascus as "a fine large city, with a beautiful river full of trout, flowing through it;" his apartment cost only 14d. a week and his living 7d. a day.

Some notes 'On the Geography of Eastern and Southern Africa,' communicated by Mr. Macqueen, were then read. The first purports to be the route of Liep Ben Saïd, a native of Zanzibar, to the great lake Maravi, in Africa, whither he had twice been. He had occupied 140 days or four and a half months on the road, of which time he had travelled sixty-two days, at the rate of about nine or ten English miles per day. The first portion of his route was in a south-westerly direction, after which it was westerly; and Mr. Macqueen lays down the point where he struck the lake, in 30° east, and about 8° 45' south. The second notice was entitled 'Africa near the Tropic of Capricorn,' being some account of the journey on ox-back, of the Rev. M. Livingston, who early in 1843 penetrated to about two degrees to the northward of the Tropic, nearly in the meridian of 26° east. Along the whole of the route, the climate is mild to be dry, mild, and salubrious; a part of the country is full of large volcanic craters. The third notice was entitled 'General Observations on Southern and Eastern Africa,' and the fourth and last some curious notices obtained from an African, named Thomas Wogga, now in London. The object of these several notices is the improvement of our maps

of Africa, by the determination of the courses of rivers and the position of places, as presumed and estimated from the accounts of travellers. It is therefore evident that the statements cannot be abridged so as to do them justice.

GEOLOGICAL SOCIETY.—March 12.—The President, Mr. Horner, in the chair.—A communication was read by Prof. Sedgwick 'On the Comparative Classification of the Fossiliferous Slates of North Wales, with the corresponding deposits of Cumberland, Westmoreland, and Lancashire. The object of the author in this memoir was to give a general account of the Silurian rocks of the lake district of the North of England, comparing them with those of North Wales, so far as he had hitherto investigated the subject. In both there appears to be a series extending through the various members of the Silurian rocks. In the lake district, the lower Silurian rocks are imperfectly seen, and are not more than 300 or 400 feet thick, the Ash Gill beds being the highest; but the upper Silurians are admirably shown, and contain characteristic fossils. Of these latter, the Coniston limestone and the Coniston flags form an important group as much as 1200 or 1400 feet thick, and correspond with the Denbigh flags of North Wales, and the Wenlock shale and limestone of the Silurian system. The Irethel slate and grits succeed and occupy a considerable space, and must be of very great thickness. These higher beds in Cumberland abound with *Terebratula navicula*, but above them are remarkable bands with *Asteria*, while the upper portion is full of fossils, the prevailing type of which is Upper Ludlow.

ASIATIC SOCIETY.—March 1.—The Earl of Auckland in the chair.—We noticed [*Ath. ante*, p. 122.] the presentation by Mr. Masson, of a cloth impression of a large inscription at Kasur-di-Ghari, between 30 and 40 miles north of Peshawar, engraved on the rough face of a rock, in the characters used on the Bactrian coins, most of which were deciphered a few years ago by the late Mr. J. Prinsep. The impression was taken on calico, by smearing the face of a rock with the common country ink, and pressing the calico upon it by the palm of the hand. In some parts the ink had run into the spaces where letters should have been; and in consequence of the rough state of the surface, it does not appear at all in many places. The inscription, moreover, covered a surface of above 150 square feet; and Mr. Masson had no other aid than what he could get from the inquisitive natives who gathered round him. Fortunately, that gentleman also made a copy of the inscription by the eye, which contains much that is obscure on the cloth; and it was hoped, that by a careful examination and comparison, enough might be fairly copied out on paper to admit of attempts at deciphering. Mr. Norris, the assistant secretary, had undertaken to get this done; and he now proceeded to lay the result before the meeting. A large copy on an immense sheet of India paper, nearly 30 feet long, was placed against the wall of the room, and a reduced fac-simile of as much as could be completed laid on the table. Mr. Norris then stated that he had succeeded in ascertaining what the inscription was, and in reading a considerable part of it. He had been led to the discovery by seeing a word repeated several times, which, though containing three doubtful letters, he thought looked like *Devanampiya*; and the guess was confirmed by finding the same word beginning a separate tablet engraved on another part of the rock, followed by *Piyasi*, erroneously put for *Piyadasi*,—the two words forming a designation of the Buddhist monarch of India, who had erected so many monuments in that country in the third century before the Christian era. He communicated this first step to Mr. Dowson, to whom he had previously given a copy of the separate tablet, and who had paid much attention to the ancient alphabets of India. That gentleman compared this copy with the well-known Ginnar rock inscription of the same monarch, published in 1837, by Mr. Prinsep, in which each division begins with the words *Devanampiya Piyadasi*; and he found that the tablet was the same in substance as the seventh division of the edict, which recommends union among all persons, and submission to religious control. On this Mr. Norris proceeded to collate the whole inscription with that on the Ginnar rock; and he found

that the two were in substance the same, above half the words being identical; and in all probability many of the rest, though illegible from indistinctness in the copy, and in many cases from injury to the rock, which had been much damaged by falling from a higher locality. But the new document was not merely a copy: it contained more than the Ginnar rock. Mr. Norris had not had time to look into details; but he had examined that portion which contained the names of the kings of the West, and had been gratified to find it in a complete state, giving clearly the names of ANTIOCHUS, PROLEMY, MAGAS, ANTIGONUS, and ALEXANDER. These names are decisive as to the age of the monument, though there are some chronological difficulties which he had not yet been able to look into. He hoped to be soon able to prepare a complete copy of the inscription for publication in the Society's Journal, which would probably be accompanied with the readings of persons more able than himself to follow up the path he had been instrumental in opening. Much interest was excited among those present at the announcement of the discovery; and Prof. Wilson remarked upon the singular fact of an inscription being found in a language of Hindú origin, written in a Semitic alphabet evidently allied to the Hebrew, and written from right to left. He said it was, on the whole, fortunate that the new discovery was a version of an already known inscription, as it would be a means of more certainly deciphering the characters on the Bactrian coins. We understood from Mr. Norris that he has read some of the reverses on those coins that had not been before ascertained; and that he had discovered several new letters, and changed the values of some supposed to be known. He also stated, in conversation, that he had seen in an old legendary tale, the name of a monarch hitherto known only by being found on those coins, where he is designated *Gondopheres*: in the tale he was called *Gondoforus*, king of India. A beautiful fac-simile of the Ginnar inscribed rock, taken by Dr. Wilson of Bombay, was opened for comparison, to the surprise of that gentleman, who was accidentally present. He had for some years lost all traces of this valuable document, having sent it to Calcutta, to the late Mr. Prinsep, when engaged in deciphering these monuments; and he was happy in making over to the Society any claim he might have upon it. Dr. Wilson also stated, that he had made considerable progress in deciphering the Himyaritic inscriptions; and that he hoped soon to be able to communicate the results of his investigations.

HORTICULTURAL SOCIETY.—Feb. 18.—Sir C. Lemon, Bart. M.P. in the chair.—Mr. E. Beck and the Rev. C. Pritchard were elected Fellows.—A paper from W. H. Pepps, Esq. was read, containing an account of experiments made by that gentleman with lupines sown in pure earths and manured with stimulants, in order to ascertain what the facts really are as regards the food of plants. The earths employed were white sand (silice), 75; pipe-clay (alumina), 15; whitening (carbonate of lime), 10. The pots in which the experiments were tried were green wine bottles, having their bottoms cut off and reversed in a stand. The plants on showing bloom were taken up and weighed, and the following is the result:—

PURE EARTHS—LUPINES.

1. Watered with distilled water, 1 plant weighed	48.5 grs.
2. Guano	did not grow.
3. Subcarbonate of ammonia	ditto.
4. Murate of ammonia	ditto.
5. Guano in the soil, 3 plants weighed	390 grs.
6. Daniel's manure in do. 1 plant weighed	14 grs.
7. Soot, 3 plants weighed	215 grs.
8. Nitrate of potash	did not grow.
9. Ditto of ammonia	ditto.
In peat, loam, or rain water, 1 plant weighed	169.5 grs.

From the above it appears that the result obtained from soot was greater than that obtained from guano; that pure earths, without organic matter, are almost sterile, even in the presence of alkaline matters; and that no artificial soil is to be compared with that which Nature herself provides.—With regard to articles exhibited, C. G. Thornton, Esq., sent good specimens of walnuts of last year's growth, which were stated to have been preserved in dry wheat or oat-chaff, changing it about once in three weeks. A certificate was awarded.—From the Royal Gardens at Frogmore was a bundle of asparagus, containing 100 heads, which weighed 9lbs. It is scarcely possible to

obtain forced asparagus finer than this; the heads were individually large and succulent, many of them as thick as the thumb. It was cut from a bed made in the usual way; but, instead of being heated by fermenting material, in the alleys, as is sometimes done, hot water was employed, which produces a much more steady heat, and is perfectly under control; the bed was covered by wooden shutters, to prevent the heat from escaping, and to throw off superfluous moisture. A Banksian medal was awarded.—Of Plants, S. Rucker, Esq., contributed the most magnificent specimen of *Dendrobium speciosum* possibly ever exhibited; although this plant is very difficult to flower, it had on it between twenty and thirty large spikes of yellow blossoms, each pseudo-bulb, or little arm, producing two and three spikes. A large silver medal was awarded.—Messrs. Henderson sent a box of specimens of the tree violet, which is worthy of a place in every little greenhouse.

March 4.—Dr. Henderson in the chair.—Capt. Widdington, R.N., R. Harvey, J. Huskisson, A. Warde, S. Hancock, Esqrs. and Mr. Epps, were elected Fellows. The show of flowers was good considering the very cold weather.—Mr. Mills sent a cucumber called Brownston Hybrid, measuring upwards of twenty inches in length, and having the bloom still on the end. From the garden was a *Mussaenda frondosa*, which was sent from Hong-Kong by Mr. Fortune. The small tube-shaped flowers of this, which are formed several together on the ends of the branches, are of a fine yellow, but the most remarkable feature in the species is the large greenish-veined white bracts into which one of the five small bristle-like sepals composing the calyx is transformed. The plant is not new to gardens, but has for some years been seldom seen. Now, however, that plant culture has become the study of the gardener, it is to be hoped this apparently-forgotten species will claim the attention which it merits.—It was announced that, along with those seeds usually given away to Fellows, nine sorts of agricultural seeds, from Paris, were also ready, for such as wish to receive them.

INSTITUTION OF CIVIL ENGINEERS.—Mar. 11.—Sir J. Rennie, President, in the chair.—The discussion was renewed upon the merits of the screw and paddle wheels, and was extended to so late a period that no papers could be read.—It was stated the *Napoleon* screw steamer made, on an average, quicker voyages than any of the paddle-wheel steamers of the same power on the station; that in smooth water the latter vessels would make some way, but in rough weather the former was decidedly superior. The same result had been noticed with the *Archimedes*. When steaming down the river, she was frequently passed by merchant steamers, but by the time she had arrived at Dungeness, if there was any sea up, she was ahead again. It was thought, however, that with the feathering paddles invented by M. Cave, the *Napoleon* would have done quite as good work as with the screw.—The peculiarities of the steaming qualities of the *Rattler*, in spite of her bad build, were described. It appeared, that in heavy weather, when sailing and steaming, and when it was thought that she was dragging the screw through the water, the dynamometer showed a very effective exertion of power, and that the slip was small; that when the royal yacht was obliged to shorten sail, because of losing speed by the heeling over the paddles, the *Rattler* was enabled to use all her canvas and engine power together, and to gain way in the same proportion as the other vessels lost it. The impression appeared to be that the experiments were satisfactory. A good adaptation of the screw was mentioned in the two schooners, the *Margaret* and *Senator*, built by Messrs. Pim, at Hull, and trading between that port and London. They are of 242 tons burthen, fully rigged, but having near the stern two engines, each of fourteen horse power, connected by wheel-work with a screw propeller. The result of a trial between the *Senator* and the *Shannon*, the latter being a regular paddle-wheel steamer of good power, was, that in the voyage between Dublin and London the *Senator* arrived only ten hours after the *Shannon*, having consumed eighteen tons of coal, while the *Shannon* had used ninety tons, proving that for mercantile purposes, where extreme speed was not essential, but that punctuality was desirable, the screw propeller, adapted to sailing vessels, was calculated to be of essential service.

At the ballot the following gentlemen were elected: J. Hick, as a member; Messrs. R. W. Hamilton, W. Mitchell, J. Fairbairn, J. E. McConnell, J. T. Price, T. H. Wyatt, C. M. Jopling, D. Thompson, S. W. Smith, Capt. J. Washington, R.N., G. J. Vulliamy, as Associates.

ROYAL INSTITUTION.—Feb. 28.—Admiral Sir E. Codrington, G.C.B. V.P. in the chair.—Dr. G. Latham 'On the Classification and Origin of the North-American Indians.' Dr. Latham's communication consisted in the results of a series of researches upon the classification and origin of the native Indians of America, both North and South. Their ethnographical relations with each other, their position in respect to the nations of the Old World, and the particular quarter from which they were introduced into America, were the three special subjects investigated; the method employed being the comparison of their languages. That there exists a general analogy in the grammatical structure of all the languages of the New World has long been insisted upon; but that a most remarkable difference existed in respect to their vocabularies was at the same time equally insisted on. It was held that this contrast was exaggerated, and that the inference drawn from it not only isolated the American tribes in respect to those of Asia and Europe, but also separated them in too trenchant a manner from each other. Above all, the particular language of the Esquimaux, whereby the transition would most naturally be supposed to have taken place, was considered as neither Asiatic nor American. The nearest approach towards its ethnographical position consisted in the admission but lately made, that it was American in grammatical structure. The recognized groups being first dealt with, it was stated that each and all of those in North America ran into each other. The Athabascan, Colooch, Oregon, Californian, and Mexican classes passed by gradual transitions into each other. That the Iroquois and Sioux classes, were branches of one common stock, had originally been recognized, although of late they had been separated. The affinity between these and the Catawba, and Creek languages, but partially recognized, was insisted on. The same argument applied to the South-American groups, viz. the Caribb, the Peruvian, the Brazilian, the Camacan, the Chileno, and the Abiponian and the Patagonian. Isolated languages could be either definitely fixed or shown to have general affinities. The Friendly Village and Atna vocabularies were dialects of the Bilchoola and Noosdulum, respectively. The Blackfoot was Algonkin; the Shoshonie was Cumanche; the Ricaree and Pawnee, allied to each other, were allied to the Caddo, itself akin to the Cherokee, and Sioux tongues. The Uche, Natchez, Addize, Chetemachn, and Attacapa had affinities with each other, and with the Mexican languages. Between these latter and those of South America, the Maya and Caribb formed links. The Fuegian tongues were Patagonian; the Warow had miscellaneous affinities; as no other languages were deemed equally isolate the argumentum a fortiori was held to apply generally for South America. In passing to the languages of the Old World the Indo-European class was taken as the measure of the degree in which different languages might be considered as having radical affinities; the Basque as a measure of isolation. Subordinate to the more general classification the relations of the majority of the Asiatic languages were considered. For the Finlantic, Turk, Samoid, Yenisean, Yukagir, Koriack, Kamakdale, Clino, Japanese, and Corean groups a lower value than that of Klaproth's Asia Polyglotta was indicated; a fact which placed nothing but the Esquimaux dialects between the great groups of Asia and the American class. The Esquimaux had affinities on both sides. It passed on the side of America into the Colooch and Athabascan; neither was there any American language, of which we had sufficient vocabularies, without Esquimaux words. The same held good for the Asiatic tongues of Kamaskatka, the Curule Isles, Japan, Conca, and the Konack and Jukagin tongues. A list of Finlantic words, coincident with the Esquimaux, had long ago been given by Rask. Remarkable coincidences connected the Caucasian tongues with the mono-syllabic ones of China and Thibet. These, connected with one another, were connected

with great groups of Central Asia and the Malay. It was urged that forces, which effect change in language, could convert mono-syllabic tongues like the Chinese into poly-synthetic ones like the American; and that there was the general phenomenon in language of regular growth and development. To the extension of this great class so as to embrace the Negrito languages of Australia, New Guinea, &c., the author would not commit himself to an opinion. He hesitated to consider them Malay as the strength of direct evidence; he found, however, that the two classes had indirect affinities with a third, viz. mono-syllabic group. With the American tongues a single brief vocabulary from the Andaman Islands presented the extraordinary phenomenon of twenty-two words coincident with the languages of North America taken en masse out of no more than forty-eight compared. He was not, however, prepared with any decided inference from this very remarkable fact. After the indication of certain statements of Rask concerning the Basque and Tamul, the conclusion that the American languages were but subordinate members of a group which might provisionally be dealt with as equivalent in value to the Indo-European, was arrived at.

March 7.—Admiral Sir E. Codrington, G.C.B. V.P. in the chair.—Mr. Goadby 'On the Nature and Action of Preserving Fluids as applied to Animal Structure.' Mr. Goadby commenced by remarking the defects in the shape and arrangement of the vessels in which anatomical and zoological preparations are usually preserved. These vessels are generally round bottles; a shape which causes the apparent distortion of their contents by optical refraction. They are not hermetically sealed, and therefore the inclosed fluid is constantly evaporating. Hence any motion of a bottle thus imperfectly filled, such as the holding it up to the light, creates waves in the liquid inclosed, which by striking against the preparation contained, often destroys it. Then the fluid used for preserving, being commonly dilute alcohol, not only evaporates quickly, but causes delicate mixtures to shrivel. These impediments to the minute research which Mr. Goadby has so long pursued, induced him to devote himself to removing them. Beginning with improvements in the shape and arrangement of the containing vessel, Mr. Goadby has succeeded in constructing a square glass box. Its sides are planes of plate-glass, the edges of which, having been ground perfectly true, are cemented by Jeffrey's Marine-glue. This box, being accurately filled with the preserving fluid, to the exclusion of air, not only prevents the distorting effects of a curved surface, but admits of being moved in any direction without danger to the preparation inclosed. With respect to the preserving fluid, Mr. Goadby uses two kinds. The first consisted of—

Bay-salt 4 ounces.
Alum 2 ounces.
Corrosive sublimate 2 grains or 4 grains.
Water 1 quart or 2 quarts.

It will be observed that the first of these compounds is, in all but the proportion of sublimate, of twice the strength of the second. In one of these two compounds Mr. Goadby preserves the external forms and the internal organs of insects. The stringency of the alum, by rendering it opaque, renders visible the almost transparent neurine of these small creatures. Occasionally, however, it is necessary to restore the texture of preparations which have become corrugated in alcohol, or else to retain the softness of the characteristic and most fragile tissue of the mollusca. It also sometimes happens that the carbonate of lime in minute shells is decomposed by an aluminous solution. Under such circumstances Mr. Goadby recommends the following—

Bay-salt ½ lb.
Arsenic ¼ drachm.
Corrosive sublimate 2 grains.
Water 1 quart.

In a tall square glass box, filled with this fluid, an argonaut was exhibited floating, as if alive. Mr. Goadby displayed beetles with their elytra and wings extended, the former retaining the beautiful metallic lustre and colour, the latter the delicate and characteristic structure of the living animal. He also placed on the table examples of the marine mollusca and zoophytes, known for the fragility of their texture, and incapable of being preserved by any other process. In smaller boxes he showed preparations

ny.
in
the
ing
in
To
acc
sen,
an
on
ver,
h a
er-
the
he-
the
t of
not,
rom
n of
equo
lan-
roup
lent

C.R.
and
imal
king
e ves-
tions
rally
arent
ction.
re the
e any
ch an
n the
pre-
fluid
cohol,
licate
o the
pur-
oving
chorus
osaby
x. He
which,
ed by
trately
ion of
curved
ection
With
es two

e com-
ate, of
f these
xternal
astria-
renders
small
eary to
n have
tain the
issue of
hat the
osed by
stances

fluid, on
e. Mr.
nd wings
metallic
and cha-
He also
mollusca
their tex-
ny other
parations

of the c
the chie
&c. he e
he conc
princip
stronges
2. Prov
the size
natural
the form
the obje
plished

SAT. A
-- S
MON. S
-- P
-- C
TUES. P
-- C

-- I
WED. M
-- S

THUR. I

A Tre
tem
Inte
Tra

A pos
That
make
mech
from t
would
with
writte
tique
the C
zinta
Chap
out i
far
after
ador
tine
their
best
surro
are c
little
rece
nym
their
their
that
bene
the
goo
and
rian
oug
and
as a
will
stru
A
npi
clo
the
ma
aw
for
igu
me
ha
na
sh
fac
sk
for
ole
co
--
ri
sh
-1
th

of the circulating, nutritive, &c. systems of insects, the chief organs of which, such as the dorsal vessel, &c. he exhibited *in situ* in the insects themselves; and he concluded by urging attention to the following principles of manipulation:—1. Avoid using the strongest of the alum-fluids in the first instance. 2. Provide an abundance of fluid in proportion to the size of the preparation to be immersed; as the natural juices of the latter have to be replaced by the former. 3. Change the fluid frequently. 4. Let the object be covered by the fluid. This is accomplished by attaching it to a weighted cork.

MEETINGS FOR THE ENSUING WEEK.

SAT. Adult Society, 2, P.M.
Statistical Society, 3.—Anniversary.
MON. Statistical Society, 8.
— Royal Academy.—Sculpture.
— Chemical Society, 8.
TUES. Horticultural Society, 3.
— Civil Engineers, 8.—“An Account of the Anchorage Drainage,” by Sir J. Rennie.—“An Account of the New Cast-Iron Pier at Gravesend,” by Mr. Redman.
— Linnean Society, 8.
WED. Microscopical Society, 8.
— Society of Arts, 3.—“On ‘Gutta Serena’ from Singapore,” by Dr. Montgomerie.—“On Fibres of the Atmospheric Railway,” by Dr. Hewlett.
THURS. Royal Academy.—Painting.

FINE ARTS.

A Treatise on Painting, in Fresco, Secco, Oil, and Temper, &c. Written by Cennino Cennini: with Introduction and Notes by Signor Tambroni. Translated by Mrs. Merrifield. Lumley, 1844.

A possibly useful, a certainly curious publication. That it will, can, or could make, or much assist to make our modern students adepts even in the mere mechanism of painting, Cennini himself, if he rose from the dead with all his terrestrial vanities about him, would not, perhaps, affirm, though he might say of it with lawful pride, “sufficient for the age when it was written.” We are well-known admirers of the Antique; we esteem the *Giotteschi* superior artists to the *Caracci*, and prefer the Campo Santo to the Nunziata Cloister—those old stupendous Choirs, Vaults, Chapels, likewise, where primitive genius wrought out its uncouth but awful conceptions,—we value far beyond the cupolas over cupolas and arcade after arcade, which later better craftsmen have adorned: nay, we should rather possess semi-Byzantine Cimabue’s ‘Virgin and Four Prophets,’ in all their antiquated sublimity, than Carlo Maratti’s very best painted Lady Betty Modish of a Madonna, surrounded by the pink of his Apostles.* Still, we are quite willing to admit the Antique masters knew little compared with the Ancient—(let us stamp the received distinction between these veritable synonyms)—knew little about Art as an art-manual; theirs was an art-mental, and our higher admiration of their performances becomes justified on the principle, that handiwork, however excellent, must always rank beneath mind-work,—the acquisition of man beneath the gift of God. Mind, to be sure, must pervade good manipulation, but in a low comparative degree and small proportion. Our unprejudiced antiquarianism would admit, would assert, yet more: Art ought to cultivate itself as an art-manual primarily and chiefly, else it never will reach perfection even as an art-mental; its full powers of development will remain unelicited, and the mind’s offspring will struggle forth distorted, if not strangled altogether. A consciousness of this truth made that Titanian spirit who imposed the Pantheon upon St. Peter’s, clove marble rocks into Colossi, and gave mortal forms the air of superhuman life,—an indefatigable workman. Why? because his *terribile mano*, he was well aware, could never execute its purposes were it to forget its cunning. Many a modern artist, either ignorant or negligent of this truth, disdains such mechanic labour, and hence his, too, is a “terrible hand,” but of a very different description from Buonarroti’s! Every help, therefore, which can be had should be grasped at towards acquiring power of facile expression in colours—facile by profoundness of skill, not by superficiality. Painters should consult for that prime and principal object even Cennini’s old-fashioned Treatise, though the antique masters could boast little eloquence in their silent language,

* Cimabue’s picture is at the Accademia, and seems to rise upon the wall, as you let its grandeur more and more absorb you. Thus, too, the figures of Michael Angelo’s ‘Last Judgment’ seem to look down from the clouds, while they stand but a short ladder height above the eye’s level.

—indeed, were often short of articulate. However, painters themselves must decide where we amateurs fear to do more than suggest and conjecture. One possible and most important use derivable sometimes from like obsolete works, the annotator thinks with justice, may accrue from this resuscitation,—certain effective principles or secrets of earlier practitioners, fallen into desuetude among their successors, perhaps subsist here after ages of contemptuous oblivion have rolled over them. It has always been the mania of artists to adopt unintermittently new-fangled principles of practice, better or worse than the previous methods, but at least novel, if not antagonistic.* So monopolized do their minds become by these, that none other have much chance of regard; and ancient principles, beyond all, are most neglected, till quite forgotten. Many deserve, and some few meet, a worthier fate; painstaking, pious Cennini commit them now and again, embodied in their lucubrations, to the dust of libraries—whence Tambroni, alike reverential, rake them up long afterwards; and splendid volumes, such as the present, enshrine the hallowed relics for popular worship. Mrs. Merrifield has on this occasion aided and abetted the literary resurrectionist with creditable knowledge of the craft, though we may contest minor points with her elsewhere. Whether her work shall prove a lever to raise the world of Art an inch or an Irish mile towards the zenith, she has raised herself into merited notice.

There is an artistical principle which Cennini’s book enjoins collaterally, and which we wish his example could inspire, because a deep source of artificial power: we mean *earnestness*. British artists, no doubt, are earnest enough in various ways; earnest for gain, earnest for fame, (the ready of both much preferred,) earnest for beating the French at design, for triumphing over the Germans at fresco,—divers kinds of earnestness, yet not one the kind we have specified. Our words do not even allude to religious principle, albeit this was a deep and abundant source, and would be now somewhat less than it was, muddled and made impure. Earnest love of Art, for its perfection’s sake alone, that is the earnestness we so desire to see! Combine it with love of fortune, renown (present and future), with conquering French and Germans at the point of paint-brush and chisel, with religious enthusiasm Protestant or Popish, if you please; but let genuine, fervent, high-minded love of Art itself prevail over all, or farwell to hope of its greatness here! This spirit breathes throughout every page of old Cennino Cennini’s volume. Did it give him grand artistical power? No; but without it Michael, Raffael, Lionardo would never have been what they were. Will a manufacturing, a money-scraping people encourage earnestness for perfect Art among its professors? O yes! for the perfect art of portraiture, to wit! Will a commercial people? The Athenians, the Venetians encouraged it. Will a people whose Middle Classes contribute the bulk of patronage? As soon as Enlightenment has completed her slow march along all the highways and byways of the land—as soon as middling means, middling houses, and middling aspirations cease to begot patronage of middling-priced, middling-sized, and middling-good productions. Until then, the public voice will paternally advise any Phaeton of an artist who would shine—*Medio tutissimus ibis!*

Whatever assistance Cennini’s Treatise may afford our embryo-painters in fresco or secco or tempera, they must expect none from it in oils. Its title-page, although true enough to the text, is a mere and sheer delusion. Signor Tambroni twice makes a huge Garagantua mouth about “six entire chapters” on oil-painting (pp. xxxvii., xli.), yet a couple of common octavo pages suffice for them; and the sum and substance of their instructions on the art implied under this name reduces itself into the single period annexed:—

“When you would paint drapery with three gradations of colour, as I have previously taught you, divide, and let each colour be laid in its proper place with a pencil of minever, uniting one colour well with another, and making the colours very firm.”

* Our late excellent painter, Wilkie, furnishes a good instance; he varied his mechanism through half the whole circle of graduated differences, and a specimen of his last style placed beside another of his first, would resemble a Florid Gothic porch to a Saxon village-church—an architectural discord which exemplifies the same mania. See our notice of Wilkie’s works, *Athenæum*, Nos. 764, 765.

Moreover, we would trouble Signor Tambroni to extract the square root of the value which even this instructive period comprises, and tell us its amount above cipher. The good old preceptor talks about laying colours in their proper places, and uniting them well, and making them very firm; but he does not say how these things are to be accomplished—the whole and sole difficulty! We think it no more than fair that artists should understand what the most attractive item of the titlepage means, lest they might expect too much: besides the sentence quoted, they will likewise find certain receipts for the preparation of oil mordants, mixtures, gallipots, and other minutiae. Out of the six chapters, one is a brief poem, a second never mentions oil at all, a third contains just two lines and a half, as follows: “And in the same manner you may paint on iron, on stone or on pictures, first passing some glue over them and also on glass, or anything you please.” Do the trivialities we have recorded deserve such a flourish of trumpets? *Parturiunt montes, nascitur ridiculus mus.*

Signor Tambroni was not content even with this; far from it. These selfsame pregnant little chapters he has made bring forth a prodigious dissertation to prove oil-painting an art long practised before Van Eyck’s era. Who disputes the fact? that is, the existence of an artless art like Cennini’s! *Parturiunt mures, nascitur ridiculus mus.*

How often will the “vexed question,” or rather the vexatious question, of Van Eyck’s claims as a discoverer, be dragged again and again before the wearied court of criticism? Surely we all, now-a-days at least, are aware that oils were used in painting decads of ages ago—perhaps when the antediluvians smeared their faces with olive-juice: Noah painted his ark with oils for aught we can tell, or for aught it concerns the subject. Pliny and Vitruvius both particularize oil among painters’ materials: Walpole cites an Exchequer document which also mentions it among them, two centuries before Van Eyck’s method was divulged: several pictures, still earlier, exhibit oleaginous ingredients or appearances, while of some few it is doubtful whether they contain any menstruum besides oil, or it alone. These matters are Rialto-talk—familiar truths as those of the multiplication-table. Wherefore re-repeat them? and as if they were quite novel and piquant too,—a flood of fresh splendour thrown upon the point! It would be ridiculous, were it not irksome and tiresome. But Signor Tambroni thinks it a grave duty towards his compatriot to re-open the case; he expresses a noble indignation that any ultra-montanist should rob of his “sainte ampoule,” his heaven-dropped bottle of oil, the poor Tuscan painting-master. Why Cennini never asserts it was a godsend dropt into his peculiar gallipot! Nay, he confesses it came, like all his artistic possessions, from the studio of his master, Angelo Gaddi, and had been common to the entire Giottesque school! In fact, he has no pretension on the score of discovery, argal Van Eyck could rob him of none. If to have taught the artless art called oil-painting, which Cennini understood, were such an illustrious deed, Monk Theophilus anticipated him by three or four hundred years, and Monk Theophilus ought to be the Signor’s Magnus Apollo. This tasteful shaveling, about the eleventh century, likewise wrote a treatise on painting, wherein he gives directions for the use of oil, just as explicit as Cennini’s, whose editor knows them, admits them, and nevertheless is unconscious they put his client out of court altogether! He might have beweped poor Theophilus, and pleaded his cause against both Cennini and Van Eyck with some sort of reason, and still more indignant eloquence; but he did not edit the oleose friar’s manuscript, or had perhaps felt himself bound to cry up the merits of his adopted child.

Signor Tambroni considers his client, and the whole Italian peninsula, aggrieved by Giorgio Vasari in particular. He dissects, or rather tears to pieces, the historiographer’s account of Van Eyck’s method, and its propagation throughout Europe; at times denounces his ignorance, inaccuracy, and idle babble after such a fashion, that we suppose he would have denied him extreme unction, because Giorgio denied an Italian the invention of oils. “Revenge” (p. 59), it seems, has been a powerful

motive (it seems a very national one!) for the publication of Cennini's work:

Cennini's spirit raging for revenge,

With Até [an editor] by his side, comes hot from hell!

To be serious: Vasari has faults enough, and those above specified are flagrant among them. We never regarded him an oracle—or it now occurs to us, we always did, inasmuch as an oracle from time immemorial was an utterer of half truths and entire lies, fictions, contradictions, obscure facts, and fallacious opinions. Still, like Signor Tambroni, we love Giorgio notwithstanding all his defects; but, unlike the Signor, we cannot reckon his conduct inexcusable towards Cennini, nor reprehensible towards Italy, on the present occasion. He gives a fair, though succinct, synopsis of a treatise which he could scarce be expected to gloat upon and pore over with our antiquarian eyes, our inquisitiveness about its details, perhaps familiar to him already through other means, videlicet, his own practice. He does mention that it taught "of grinding colours in oil" (*del macinare i colori a olio*) for pictures, &c.; while he omits, we acknowledge, further particulars, as also the process of making a pen, gilding tin glories, painting live faces, and such inestimable secrets—peradventure because he deemed them all somewhat frivolous. His critic must set, it would appear, a high value on them, or had never brought their non-mention to prove he could not have read Cennini. The oblivion of a certain pigment yept "cinabrese" demonstrates, we do allow, convicted Giorgio's—obliviousness! Whether he did or no read, mark, learn, and digest the treatise, we think matters little: he knew its most important contents, or rather that its contents were unimportant to him and his co-evals, who lived when the mechanism of Art was far advanced beyond its scope or aid. In fine, a charge of ignorance or carelessness should have been laid against him with extreme caution by a person whose omission of a detail important indeed to the Van Eyck question leaves the misquoter, if he would escape from said alternative himself, but the ugly loophole of its being a common controversial practice. Our next paragraph will explain.

Vasari's account is this. John Van Eyck discovered that linseed and nut oils mingled together were more drying than any else he had proved, and that these boiled with his other mixtures made a varnish which he and all the painters of the world had long desired. Well may his translator wonder how Signor Tambroni could omit those certain "other mixtures," as it was in them the chief secret consisted, if not (according to her opinion) the whole. How such a momentous omission happened, can hardly be excused by a *non mi ricordava*. But we will give him the benefit of the obliviousness he denies to Vasari, or of the inaccuracy he ascribes—whichever he chooses. Let us, therefore, repeat once again, and we hope once for all, what constitutes the essential difference and real merit of Van Eyck's invention.

"Van Eyck is, on all hands, admitted to have made use of oils with *other mixtures*, that colours might, when laid one upon another, dry, without being consecutively baked in the sunbeams, a process which rendered the method of Theophilus so tedious and perilous as to be inefficient; that *perfect union* between the colours, unattainable by said method, might also result; and that the colours, through means of a certain oil varnish, should not *fade*, as they did till his time, but acquire a splendour they never yet had displayed. Herein consists Van Eyck's invention: it gave to the use of oils, impotent and repulsive before, all its power, all its beauty—it turned *coating* with oil into *oil painting*." This extract from a former article of ours [see No. 613] nought whatever in Cennini's work, now published, contradicts, but every detail about oil justifies. We have simply to note, that neither Cennini nor Theophilus recognizes the superior desiccative virtues of mingled linseed and nut oils: neither mentions the latter, nor any oil beside linseed at all! Vasari, indeed, praises one of Cennini's pictures for its being coloured so as to have very well preserved itself until his times ("di maniera sì colorita, ch'ella si è insino a oggi molto bene conservata")—an opinion which Lanzi quotes or misquotes ("d'una maniera assai ben colorita"), and after him Mrs. Merrifield translates "well coloured,"

though it plainly regards the durable, not the beautiful, character of the coloration.* Even if it did prove the said picture *pretty well coloured* ("assai ben"), what proves it was in *oil*? Cennini, like the other Giotteschi, doubtless painted oftener in fresco and distemper; and Lanzi had little better right to conclude the picture painted in oils than in mosaic, because Vasari had just before happened to say the old artist-author treated of both these branches. Moreover, should we grant it, for peace sake, an agreeable oil-picture, where are its pendants? Where are the remaining specimens to show that the Giotteschi much exceeded the Tedeschi oilmen, while Cennini's method surpassed but by an infinitesimal degree of refinement Monk Theophilus's receipt how to spread oleaginous cataplasms, coloured and figured!

After this loud literary hubbub made by Signor Tambroni about antique Italian oil-painting, and the blazon about it made by Mrs. Merrifield's title-page, what will our readers think when they learn the sequel? At his very last sentence, of his very last paragraph, save one, Signor Tambroni eats up his huge dissertation whole, swallows his doctrine down again! He would, forsooth, "perhaps be able to admit that we were indebted to John of Bruges [Van Eyck] for the practice of tempering colours with both nut and linseed oil, and to Antonello, [Van Eyck's scholar] for having used and made common throughout Italy, a method which in beauty greatly exceeds distemper-painting, which until his time, had always been preferred," (p. lviii.) Here is the whole material substance of the question conceded! If the first clause repeats the same suspicious omission of Van Eyck's "other mixtures," the rest of the sentence implies them: truth, like murder, will out! Superior beauty was all and all; a beauty which greatly exceeds that of distemper-painting, while that of Signor Tambroni's antique oilspecimens falls far short of it.† Who says more, or wishes more admitted? Why then have served up to us the oft-recocted ragout, the oft-rejected *olio*, again? Why, because as idle English gentlemen must produce, for notoriety's sake, a three volumed novel, a book of travels, or five acts of unactable dulness called legitimate drama—idleness being the mother of all evil—so the *dolce-far-niente* Italian must compose his dozen sonnets, his pompous dissertation upon Dante, or his minute critique upon the Belli-Arti. We can solve the riddle in no likelier way.

Let us do justice however. Some of Signor Tambroni's notes to Cennini's text appear corrective and illustrative of it; their usefulness will be proportioned to its own, whatever this may prove. Should it prove great, his enthusiasm and his judgment will alike deserve the praise of having rescued a valuable work from oblivion. But it is our office further to remark that his original text was a very modern copy (1737)—itself a copy of another copy, and was not even compared with the manuscript so accessible at Florence, if we may judge by the editor's acknowledged ignorance whether the Laurentian and Beltrami MSS. are the same. When holiest books have been interpolated, and falsified for much more audacious purposes than to establish Italians as the earliest dabblers in oils, how can we rest implicit faith on a copy two removes—perhaps two dozen—from Cennini's actual draught? And it became indispensable to collate with the utmost circumspection—seeing, which the editor likewise confesses, that his Ottoman manuscript is though clear and large, quasi "illegible," full of archaisms, obscure idioms, and technicalities, moreover written by a probable foreigner, and stranger to the subject treated! (p. xxx.) Among his happiest annotations we cannot account what he affirms about the invention of distemper-painting: we apprehend

* Lanzi, it seems probable, condensed, i.e. misconcondensed, the original passage, and thus leads the translator further astray still. Rosini pronounces the work a poor attempt of the pencil (iii. p. 172), and so far from its being an oil-picture, his silence is negative evidence of the reverse.

† A minor instance of the Signor's curious propensity to incidental logic accompanies the eminent one above said: immense pains are bestowed to demonstrate Antonello's introduction of oils, a fable detailed by Vasari—yes, Antonello's well-attested epitaph gets no credit. Yet here we find the fable allowed fact, and the epitaph almost repeated virtually! "Coloribus oleo miscenda splendorem et perpetuam primum Italice picturæ contulit," says this inscription, i.e. "he, Antonello, was the first that gave splendour and durability to the Italian painting by mixing colours with oil" (p. lxxi.)

this art existed ages before *Ludius*, and we feel quite assured Pliny ascribes no such merit to him. The extract given by Signor Tambroni as little supports his conclusion therefrom, as an elephant supports the globe; but it is not long since we had under review that ill-starred passage [No. 893], whose words even the most skillful anagrammatist would find himself less puzzled to transpose into a description of distemper than "arabesque," albeit a theorist will make these their direct order furnish him these or any other fantastical inference he desires, if readers will only accept unexamined his perverted versions.

Translation of modern languages has lately become the Amazonian domain of literature, where males are only now and then admitted for very urgent purposes. From our Britomart down to our Mary Ambree in this line, numberless fair warriors have done good service; so well, indeed, have they approved their prowess that they must now disdain receiving soft hits at our hands on pretence of compassion towards their helplessness. To give a panegyric opinion, however false, of a lady's book was once called "liberal," but their acknowledged and established claims in almost every branch of letters places them above the acceptance of such hollow compliments—the aims of charitable gallantry. We shall, therefore, as a far higher tribute to the sex, judge its productions by their absolute merits, and would fain enter a protest upon its part against any further use of those fulsome sentimentalities about "woman," when women themselves desire and deserve a much less nauseous vein of homage. Having already awarded Mrs. Merrifield her due praise, let us draw her attention to certain overights which somewhat cooled the fervour of our encomium, because they shook our confidence a little with regard to other particulars more important, and to her infallible translatable powers. Perhaps she will reconsider these points on our humble suggestion, and perhaps a like care extended to her whole volume would improve future editions of it materially.

At the very threshold occurs a most inauspicious passage. There it is said—"Giotto introduced the Greek manner of painting among the Latins and united it with the modern school" (p. 2.) Readers who have the slightest historical knowledge about art, cannot but stare quite aghast, when they find this new and much vaunted oracle, Cennino Cennini, pronounce, through Mrs. Merrifield's mouth, *Giotto*, no one else than Giotto, the introducer of the Greek style! Did our translator, peradventure, mistake Byzantine for classic Greek, that she could think in introduction a merit? Why, Giotto's great achievement was the precise reverse of what her words convey—he abandoned, Vasari says, abandoned altogether, the Greek manner (*abandò affatto quella goffa maniera Greca*)—which Cimabue had abandoned in part. This, the foundation-stone of Bondone's self-built monument, is pulled out, and a petard to blow up the edifice inserted! But not by honest Cennini: he left it to Mrs. Merrifield, and she, like an unskilful engineer, instead of the object, damages herself. How she could extract the sense "introduced" from Cennini's word "rimutò" (changed or reformed), surpasses our comprehension: his text straightforwardly rendered, justifies Vasari's assertion and the verdict of discriminative criticism—"Giotto changed (or reformed) the Greek manner of painting into the Latin," &c. We pass over the version "united it with the modern" (*ridusse al moderno*), as a consequence of the previous error, and needful to give it a plausible face. Her own note on this passage contradicts her translation of it, and truly says that Giotto "did away" the defects of the Greeks and "created a new style."

Apocryph of Giotto, with whose genius Mr. Kugler's Handbook and Mr. Eastlake's comment have made our countrymen somewhat better acquainted than of yore, Lanzi does allow to his colouring, twice, to its mellowness here, to its candorous Parian-marble tone there; and Vasari does tell us he wrought in mosaic. The first is a minor point, and when Professor Rosini overlooked it, we may well excuse Mrs. Merrifield's adoption of his mistake about it; but of the latter mistake she has a monopoly. Did she ever get sight or scent of Vasari's work? We would defend her penetration at the expense of her erudition. That work mentions, nay signalizes as miraculous, the "nave di musaico" by Giotto, dedicating moreover a

minute
our trans
stand
Peter's
mosaic
(p. lxi)
San P
is her
brouc
wilful
herself
trait h
subject
playm
It w
female
bright
appreh
dragging
bers, I
While
women
they al
the re
spiratio
dint of
much
it may
mise i
phale
becom
her ow
At leas
quent
prejud
if they
disprov
and in
Was is
sioned
maze
give h
Tambr
—"In
one ne
Andre
Domen
after th
Eyck)
art. Gi
oil." I
Guarrie
room i
of per
ness.
True
Andre
it does
we saw
note p
names
precipi
we mu
all, ho
imagin
"reput
self"
astonis
(i.e. G
our tra
sentenc
Flemis
Italian
nari a
extract
give it
mistak
mitten
ungrate
"sweet
lady-tr
our tri
and fre
acumen
double
antiqu
work,
a great

minute artistical detail to its merits. Alas! we fear our translator did read the work, and did not understand it: she thinks "nave" meant the nave of St. Peter's church, instead of the *Ship*, Giotto's renowned mosaic ship, over its portal. Thus, in fact, her note (p. li.) renders it from Ghiberti's text—*la nave di San Pietro*—"the nave of St. Peter's"! What a fall is here, my countrywomen! Better she had not brought the charge against Vasari of "inaccuracy or wilful blindness," and she might have escaped it herself. We must confess a much more suspicious trait has seldom awakened our scepticism on the subject of female competence to that ungente employment—philological translation.

It would appear as if the very constitution of the female mind which adapts it so well for catching bright glimpses of truths impalpable to our coarser apprehensions, disabled it for the dogged work of dragging out Truth herself, head, body, and members, from her obscure domicile into broad day. While the converse, the memoirs, the letters of women abound with graces beyond the reach of art, they also abound with subtle inferences far beyond the reach of logic: such happinesses approach inspiration nearer than do masculine deductions by dint of hard reasoning, and we think inspiration much commoner among women than men, though it may not be of the highest kind. But we surmise it a misdirected ambition which leads Omphale to wield the club of Hercules; this as little becomes her as the distaff him; and weighs down her own arm when she attempts any of his Labours. At least we suggest whether half-successes and frequent failures will not perhaps revive our sex's old prejudice against the intellectual powers of women, if they proceed with such extreme precipitation to disprove it by efforts above their present strength, and in a region the antipodes of their native province. Was it precipitation or semi-competence that occasioned Mrs. Merrifield's strange dance through the maze of errors we must now enumerate? Let us give her precise words: she would augment Signor Tambroni's catalogue of ante-Van Eyck oil-pictures—"In addition to these pictures, we should not omit one now in the Gallery of Florence, painted by Andrea del Castagno, the supposed murderer of Domenico Veneziano, dated 1416 (that is, six years after the reputed invention of painting in oil by Van Eyck). 'It is painted,' says Guarienti, (*Abbecedario*, art. *Gio. Abeyk*) 'in his second manner, that is, in oil.' It is in excellent preservation, and is called by Guarienti the wonder of painting, for the patience with which every part is finished, particularly the room in which the action is represented. The rules of perspective are observed with the greatest exactness. See note to Lanzi," p. lxxi.

Truly a wonder of painting if painted in 1416, by Andrea del Castagno, who was born in 1403! Again, it does not exist at Florence, but at Dresden, where we saw it some few years ago, and where Lanzi's note places it: Lanzi's text indeed mixes up the names of Castagno and Van Eyck so as to puzzle a precipitate or semi-competent translator, and thus we must suppose the mistake occurred. Worst of all, however, the very picture which Mrs. Merrifield imagines such conclusive evidence against Van Eyck's "reputed invention," was painted by *Van Eyck himself*! And this too Lanzi's note declares. We are astonished how Guarienti's reference to *Gio. Abeyk* (i.e. Giovanni Ab Eyck) should have failed to set our translator on the right track; she omits the last sentence of the note, perhaps finding its remark about the *Flemish* perspective quite irreconcilable with the Italian Castagno's pretensions. Now we grant Van Eyck a most aliphid historian, but is not the above extract a sample of rather slattern translation? We give it that hard epithet because so many palpable mistakes together could scarcely have been committed except through negligence. Let us quit this ungrateful task. Though we cannot praise as a "sweet neglect" the oftentimes loose fashion in which lady-translators dress out, or disguise, their originals, our tribute to Mrs. Merrifield's general cleverness and frequent display of knowledge, good taste, and acumen, is here once more accorded: we hope to double its amount at her second edition. For those antiquarians and artists who would master Cennini's work, her version will prove a great assistance, albeit a greater when she has become more complete mis-

tress of it herself, which her talents might easily render her with a little sedulous attention.

We have ventured no critique upon the original treatise; nor shall we, unless to say it contains neither poetic nor philosophic principles of art worth analysis, but technic almost alone, and these are seldom our concern. It may be permitted us however to suggest whether the practice of painting the human face in oils and in varnish as well as in distemper (p. 99), does not regard *masquerade* faces, then still oftener assumed by Italian revellers than at present, and thus simply resolve what has appeared to our contemporaries such a singular enigma? Cennini distinguishes the practice from the common use of cosmetics and toilet-table arts: foreign masqueraders, carnival-buffoons—our own mountebanks and modern pantomime clowns, would give low painters some custom bytimes, and Cennini describes it both rare and disreputable. Shakespeare too, perhaps, justifies our conjecture, where the Jew addresses his beautiful little rebel of a housekeeper:—

What! are there *masques*? Hear you me, Jessica:
Lock up my doors, and when you hear the drum
And the vile squeaking of the wry-neck'd fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnished faces!

Enough of this: we would propose another doubt: whether Lanzi's derivation of the term *ancona* (pictures), which Mrs. Merrifield adopts, be correct? Our deference for Lanzi as a philologist and critic is proportional to our conscious deficiencies: still it strikes us that the Greek term *icon* cannot well furnish the true etymon, first because of its middle vowel, making when pluralized, *icōne*, and second because of the difficult change from *i* into *an*. We will even hazard another guess; perhaps *ancona* primitively meant a folding or elbow picture, now called a diptych or triptych, and thus *γκων*, an elbow, (*anōna* in the plural) might give its name to a small work of art no less than it did, beyond dispute, to a large one, the elbow-shaped town Ancona. But let the learned decide on this point likewise.

We shall now conclude by mentioning two or three singular observations of Cennini. His seventieth chapter while it professes to discuss the proportions of the human figure omits, with malice aforethought, those of a woman! Ay, and leaves us not the poor loophole,—that he considered them *super-human*; far from it! for he tells us "plat and plain" as Chaucer hath it, "there is not one of them perfectly proportioned." Are we to let the old misogynal libellist disparage after such an unchivalrous fashion what almost all mankind with consenting voice declares—

The most replenished sweet work of Nature!

Yet Cennini's opinion has a strange re-echo in Raffaele's which laments the dearth of beautiful women, and says he has to model out his Galatea by an ideal image—"certa idea che mi viene alla mente" (see his letter to Castiglione). Nevertheless Sanzio was no woman-hater—quite the reverse—not to speak it profanely, a lady's man! But his female forms have almost always some degree of heaviness, at times even coarseness, (distinct from the Grecian grandiose altogether), and he like his predecessor held, we suspect, that Nature tried her 'prentice hand upon women, as his masculine forms seem, attitude apart, much nearer the summit of excellence. What then is the truth? For ourselves we did think Italian beauties more cast in the mould of a Juno than a Venus, of a Minerva *Vellerti* more than either—the hands and the feet too ample, indeed all the limbs, and the whole person wanting that exquisite refinement, that perfect elegance which best befits the female character, and gives to our countrywomen's plenitude of form a delicacy more consonant with the Greek ideal. But proportion we still acknowledge an artistic matter. Should there not be, our humble connoisseurship asks, a distinct standard of proportion applicable to women? Should they have their ankles and wrists of as stout a span as men have? Should it constitute their chief boast, pre-eminent breadth of shoulders—or of pelvis? Nature herself we submit uses two standards, and difference of sex, purposes, habits and characters, apparently requires them. We question also Cennini's hypothesis (p. 46) that irrational animals exhibit no certain proportions; their types perhaps and those of rational animals would exhibit about the same primitive

fixedness, to which they are both ideally reducible. Our ancient anatomist's other tenet that "a man has on his left side one rib less than a woman," is even yet a popular belief derived from the wisdom of our ancestors by their just-as-wise offspring; but if he admitted it, what became of his doctrine about man's superior proportions? Our sex was the lop-sided one after all! However, though Ser Cennino may have been little of a comparative anatomist, he has a remark which approves him a most profound hen-wife; the yolk of *town-laid* eggs, saith he, hath a *paler* colour, and therefore supplieth the better tempera for painting fresh complexions. This we can attest, albeit unversed in gallinaceous physiology, that London hens make it an invariable rule to lay *stale* eggs, whether pale or high-coloured. Peradventure we do them wrong, and their eggs may be carried a sea-voyage, like Madeira wines, to mellow them; but they must then all have gone a long round, and come home to us *via Holland*. We have been compelled to abjure them, as the Saints of old did plum-porridge.

With the foregoing sage remark and comment, which give Cennini's volume and our review what such utilitarian productions too often need—individuality—we close them together.

MUSIC AND THE DRAMA

QUEEN'S CONCERT ROOM, HANOVER-SQUARE.—An Evening Performance of Sacred Music will take place on TUESDAY, March 18, 1856. On which occasion will be produced, for the first time, a STABAT MATER, composed by Edward Francis Fitzwilliam, to conclude with a Miscellaneous Act. Principal Vocalists—Miss Dolby, Miss Kathleen Fitzwilliam (pupil of John Barnett), Mr. Hobbs, and Mr. Machin. The Orchestra and Chorus will be complete in every department.—Leader, Mr. Alfred Mellon; Conductor of the Stabat Mater, Mr. E. F. Fitzwilliam; Conductor of the Miscellaneous Act, Mr. J. L. Hutton. The Doors will be opened at seven—performance to commence at eight o'clock precisely. Tickets, 5s. each, to be had at all the principal Music Shops, Libraries, and at the Hanover-square Rooms.

HER MAJESTY'S THEATRE.—We do not remember so interesting a commencement of an opera season as that of this day week, when a new work by a new composer was executed by new singers;—and music, *maestro*, and vocalists alike stood the difficult test. In the *Athenæum* of the past year [N° 879], we spoke of the composer as far as his works then published in England permitted. We pointed out how the transpositions and omissions, made for the purpose of rendering *cavatinas*, *duetti*, &c. *scenabile*, rendered it difficult to form a complete judgment: and 'Ernani' on the stage satisfies us that the caution was not superfluous. First, a word with regard to its *libretto*. By its length, which extends to four acts, its subject, and the treatment, it would seem as if the Italians are looking to the Grand Opera of Paris for their model in serious musical drama. Violent passions, elaborate groupings and combinations of incident are treated fearlessly; tragical declamation and situation are obviously now thought to be as necessary as the setting-off the singers. If we look back, for instance, to such a drama as 'Gli Orzi,' the present work seems belonging to another dynasty, we might almost say state of society,—if we rate taste in Art to be an index no less than an ornament. On the side of Drama, much has been gained in force, probability, contrast; on the side of Music, great scope is given by the enterprise of the new school. The advantage is not quite so clear as regards vocal art. No musical student can have forgotten Mara's answer, when she was reproached with her statue-like quietness as Queen Rodelinda,—"Would you have me sing with my arms and legs? What I cannot do with my voice I will not do at all." This was one extreme: we are progressing towards the other. The days of reproach to the "arms and legs" that they cannot sing may not be far off. At all events, the operatic dramatist, while, as now, seeking for emotion, climax, effect by situation, more boldly than formerly, will do well, unless he would cut the ground away from beneath his feet, to study reserve, practicability, and the clear development of simple, yet striking incidents. We cannot think either the 'Hernani' or the 'Angelo' or the 'Lucrece Borgia' of Victor Hugo as good stories for Italian music as the less complicated ones of 'Norma' or 'La Sonnambula.'

These hints thrown out, and the popularity of Hugo's play rendering analysis unnecessary, let us turn to Sig. Verdi's share of 'Ernani.' That he has made free use of other people's stores is past doubt. Here we have a scrap of accompaniment from Tam-

burini's first air in 'I Puritani,'—there, a re-casting of the *terzetto* from 'Norma,'—anon, a few bars of chorus from Donizetti's 'Lucia'; to say nothing of perpetual return to the dozen other commonplaces which, thrown into a musical kaleidoscope, must come out in the shape of an imposing Italian opera, as times go. But there is something beside, and better than mere quotation: a disposition to study new effects in the concerted music, caused possibly by the present depreciated state of Italian vocal accomplishment, and the consequent disposition to emulate the energy and grandeur of French theatrical music of combination. Signor Verdi's choruses generally are spirited: they *move*. A grand *sestett* at the end of the first act, which was *encored*, is admirable and new: the conspiracy scene in the third, too, is dramatic and effective. We spoke on a former occasion of the best songs for the principal singers. A duett in the second act, betwixt the heroine and the hero, pleased so much as to be *encored*; and the final *terzetto*, in spite of its paternity already pointed out, would have produced a strong sensation, had not the singers been exhausted ere it was reached. Music without uncouthness of interval more ruinous to the voice than Signor Verdi's has, probably, never been produced. The *soprano* part is perpetually above the stage;—requiring, moreover, force and declamation, and not such silvery warblings as Cimarosa and the more considerate elder Italians delighted to allot to the *soprano sfogato*. To make matters worse, the orchestra is for the most part at full strength—very frequently *fortissimo*, leaving the poor *prima donna* no choice, save scream or pantomime. 'Ernani' was written for Mademoiselle Löwe, if we mistake not. Oddly enough, when this lady was at Berlin, she expressly contracted not to sing in the operas of the Chevalier Spontini, for fear of straining her voice. We remember nothing in 'La Vestale' or 'Fernand Cortez' so trying as she must here execute. Nor, if this be the style which is to become popular, can composers have the slightest right to complain of the short-lived date of the voices of the present generation. Something may be ascribable to the neglect of the singing-master, but far more to their own ruthless ignorance;—for to ignorance does such a total disregard of the executant amount.

'Ernani' introduced to us a new *prima donna* in Signora Rita Borio. A more satisfactory first appearance before Easter we do not recollect. The lady possesses an extensive *soprano* voice of two octaves and more,—sufficient in power, and conscientiously in tune. A more finished executive artist, by playing with the *entrata*, 'Ernani! Ernani involami,' might have won herself an *encore*. Madame Borio merely sung it steadily, but without any remarkable grace. On the other hand, she was throughout effective, careful and unsparing of herself in the concerted music. As an actress, her *physique* is somewhat disadvantageous: though her figure be zephyrine as compared with that of many a popular idol in Germany. But she was tastelessly dressed; and with some little aid in this essential, and yet more of that self-possession which public sympathy gives, there will be little to complain of, if not much to admire in this respect; while her musical gifts are of value sufficient to make her heartily welcome. The part of *Ernani* was sustained by Signor Moriani,—not very effectively. It is the first-rate artist who can make opportunities; second-rates merely take them. The phrase "out of my style," which we hear perpetually used, is too often a covert apology for indolence and want of entire mastery over resource; or an absence of the real dramatic element, which is personation, not individual display. Nothing could suit the Signor less than his first air, which requires flexibility, accent, readiness; and was so awkwardly got through, as to make us listen, on the return of the *ritornel*, whether or not the artist was taking up the point on the right note. In the duett with *Elvira*, in the second act, Signor Moriani was more at home; he was most successful in his dying scene, having a particular predilection, it seems, for long-drawn last agonies. His voice, as far as we can judge, is in as good order as it was last year. What an organ has it been! and what a pity that it was not thought worthy the preservation of that complete training, which the Davids and Nozzaris of the elder school bestowed on theirs! Signor Fornasari (who has not withdrawn himself to Buco life in Italy, as was last year threatened,) was much

as usual in *Don Ruy Gomez*,—that is, somewhat exaggerating the age of the part, and singing tremulously rather than expressively. A cadence or two, however, were more neatly finished than we have been used to hear from him. We have, lastly, to speak of the new baritone, Signor Botelli, to whom the important part of *Don Carlos* was intrusted: a gentleman of portly presence, with a stout voice, and the rough and naked method of the new Italians, which is meant to do duty as grand expression. The Signor, however, acts carefully; and, as an extra baritone, is a decided gain to the theatre; many degrees more significant than Signor Morelli of painstaking memory. Ere we quit the Opera, let us say that we heard, on Saturday, of two other novelties mentioned as in agitation—Verdi's 'I Lombardi,' and the 'Leonora' of Mercadante: the last, if we mistake not, an opera of lighter character than the grim tragedies in which the modern Italians too largely delight.

'La Dryade,' the new ballet, comes at a heavy disadvantage after so long an opera as 'Ernani.' The story of it is as intelligible as most second-rate fairy tales. We have had changes rung on the idea of a Spirit in love with a mortal rather too often. Here, however, the jealousy of a Gnome is added, to give novelty. Nor is Mdle. Grah, accomplished though she be in turning *out* her toes to account, the fairest of the fairy troop. She seems to us clever rather than graceful; and her place, therefore, may, perhaps, be in the comic ballet. She is burdened, too, with ornament, which no "wise Dryad" would be. Her mortal suitor, M. Toussaint, is agile, but rather doleful in his ways. A dancer "of a rueful countenance" is one of the saddest contradictions which the world can show. Of Mdle. Weiss, and her train of four young ladies, we must speak on another occasion. M. Perrot, as a malicious Gnome, is, as usual, full of meaning and busy self-importance: a far more pardonable excess than *nonchalance*. Owing to the length of the opera, the burning wood, which is the scenic "blaze of triumph" of the evening, appears so late, that it finds many of the audience, like

Sense, gone home to bed,

and the marvel is thus wasted on empty benches.

CHAMBER CONCERTS.—The "Musical Union" began its sessions on Tuesday, on a scale more humble than the parties of last year given by its Director:—one alternative of the cheap subscription to which we called attention some weeks since. A quartett of Haydn's was played; one, too, of Beethoven's Razumoffsky series, and Hummel's pianoforte trio in E major, Mr. E. Roeckel, a meritorious and rising artist, taking the pianoforte. By this it will be seen that the "improvements" on last year's performances, promised in the prospectus, are all to come. The quartetts, we are told, were played with care, though their effect was somewhat impaired by the nature of the locality.—We had an opportunity, at the fifth of Mr. Lucas's agreeable *Musical Evenings*, of again hearing M. Sinton, their first violin, in his capacity of leader—and reader of chamber music. On this we offered a remark or two last July [No. 873]. In Haydn's beautiful composition, No. 1. op. 76, and Beethoven's minor quartett, op. 18, (both of which, allowing for one unlucky slip, went excellently,) we found less of the *miniature* style than we adverted to last year: no want of passion rather than breadth, but the passion a little too spasmodic,—not always applied in the right places, and seeking for expression too much by means alien to the school of music under treatment. As we recently observed, when canvassing M. Habeneck's renowned directorship of the Philharmonic Concerts, the charm of good German performances lies as much in breadth and simplicity as in expression. A final style in performance can only suit compositions of which the ideas are small; and agonies, bursts and surprises, such melodic phrases as possess no character save what can be thrust into them. The method to be adopted with a "curtain tune" by Auber or a flavourless *cavatina* by Bellini are either too little or too much for the noble thoughts of Beethoven and his compeers. Thus, at least, think and play the Ernsts and Davids and Moliques and Müllers and Zimmermanns of Germany. Nor, when stating the distinction, are we chasing shadows,—but tracing boundary lines,—a task of anything rather than chimerical value, seeing that our students are

now familiar with the notes of the great masters, and may, therefore, be presumed to have some leisure and desire to penetrate deeper.

MUSIC IN PARIS AND LONDON.—The proceedings of M. Berlioz seem every moon to become more strange and less artistic. Let us transcribe in prose the programme of his third grand *Fête Musicale*, in conjunction with the pompous promises of classical music made by him before opening his Temple in the Elysian Fields.—Two movements from his own *Requiem*—"fragments" from his own 'Romeo and Juliet' symphony—an overture to the 'Spectre,' by M. Schneitzhoffer—a rondo from M. Glinka's Russian opera 'A Life for the Czar,' sung in Russian by Madame Solowiof—a grand 'Air de danse,' from the same composer's 'Rouslan et Ludmilla'—the 'Preghiera,' from Mosé—and Weber's 'Invitation to Waltz,' scored by M. Berlioz. Now, really, as this gentleman, besides being the most resonant and ambitious in his professions of all the brotherhood, is also the most caustic in criticism, he must bear to be roundly taxed with as utter a contempt of artistic propriety, meaning, or sequence, as ever distinguished the least select scheme of a one franc concert, or a London benefit. It is needless to say that we should be pleased to hear the Russian music—but in its own time and place. This said, we are bound to add, that our strictures only partially hold good with regard to London—where we should be truly glad to hear the above *Requiem*, but complete; and the Symphony—not in fragments—directed by their eccentric author: at the risk, even, of figuring hereafter in his 'Musical Travels.' We beg also to call attention to an advertisement of 'The Four Seasons,' twenty-four quintetts for stringed instruments, composed by M. Félicien David—which are announced, somewhat hazardously, as certain to create a revolution in chamber music. Let our London amateurs look out for them. There can be no question that a stir is taking place in that section of the art, even here—where our love of show, our impatience of labour or quiet comprehension in art, our wide distances, and our luxurious habits, have so long kept us back—witness the *soirées*, "unions," societies, which are springing up. We heard, the other day, of a projected series of select chamber concerts, for the purpose of performing the music of Beethoven alone. For those who need information and opportunity of making acquaintance with unheard works—and the number of our Professors even is greater than Pride is willing to confess—these should be far more valuable than meetings of aimless pleasure. Indeed, after a time, and with the intellectual amusement for mere amusement's sake must pall; and though we are aware that caterers for the public may become too pedantic, and that the Schoolmaster will not be borne with (if detected) in the orchestra, we cannot but point out the vast gain to taste which must accrue from the steady pursuit of some one branch or object in art. Catholicity, we believe, as well as enjoyment, keeps pace with extended and exact information.

The above remarks have led us far from Paris—concerning which strange city let us add, that the first meeting of the popular singing classes went off admirably. M. Liszt is daily expected there from his peninsular campaign, which, as usual, has been a tour of triumph and charity. He gave fourteen concerts at Lisbon—the Queen of Portugal made him a Knight of the order of Christ—and the Custom-house authorities, who are generally, as Madame Dudevant has told us in her 'Winter of the South of Europe,' [vide *Ath.* No. 723] most troublesome in the matter of pianofortes, allowed his *Erard* to pass free. There is little chance, we fear, of an artist whom such honours and such gains await everywhere else, revisiting England. To some one, we believe, who pressed M. Liszt to return for our concert season, a couple of years since, the witty artist, with thanks, returned for answer a copy of the well-known French perruquier's sign, "Here the public will be shaved for nothing—to-morrow!" It is announced that Madame Dorus Gras is about to quit *L'Académie Royale*: for the interests of French music, we trust only for *L'Opéra Comique*. We believe, that among our own musical arrivals, those of Madame Meerti Blas (pleasantly known here in her maiden days as an expressive mezzo-soprano) and M. Blaes, whose in-

on
 of
 in
 in
 in
 and
 by
 by
 on
 the
 ion
 as
 and
 it is
 to
 to
 bad
 or a
 could
 in
 it to
 with
 d to
 sym-
 con-
 after
 ten-
 one,
 com-
 ced,
 ois-
 look
 tir is
 re-
 or or
 and
 ck-
 are
 pre-
 par-
 one.
 ty of
 the
 Prids
 ral-
 leed,
 at for
 e are
 too
 orno
 but
 ac-
 ch or
 ll as
 it in-

ris-
 the
 at off
 from
 een a
 com-
 in a
 nous
 evant
 rope),
 aiter
 here
 such
 vial-
 cund
 uple
 urned
 erru-
 d for
 dame
 : for
 y for
 own
 Blam
 as an
 se in-

M
at
A
du
be
co
con
eff
of

P

reach
by
Dill
gent
their
four
Fran
Aby
at th
The
1,500
that
in Fr
of th
cata,
the h
tropi
The
by M.
of scie
on the
The q
were:-
absolut
certain
matter
---3. Su
virtue
---4. Is
more th
elapse
tion of
the two
tions on
interest
reporter
other re
Before i
ravages,
lation. 7
rope was
shown th
were 10,4
not been
1,682 die
small-pox
years befo
vaccinate
mittee is,
in absolute
generally
time perso
the greater
a preserva
tion, says
recorded in
servative v
the intensi
elation
that by t
the activit
time that
performed

Death o
---Died at
22nd ult.
ham, over
brated P.
of the im
beautiful
to the sea
this doma
of many
the cradle
attained
widow, w

strument is the clarinet, may be also reckoned upon. A ramour, too, is abroad, that the permanent conductorship of the Philharmonic Society may possibly be varied by the appearance of one or two foreign conductors (names not certain), each for a single concert—a scheme *ad captandum* which, if carried into effect, will fill the measure of folly and discourtesy of the Directors' proceedings.

MISCELLANEA

Paris Academy of Sciences.—Feb. 24.—M. Richard read a report on the collection made in Abyssinia by MM. Lefebvre, Petit, Vignaud, and Quartin-Dillon. It will be remembered, perhaps, that these gentlemen left France about five years ago, on their voyage of discovery and science, and that four years afterwards M. Lefebvre alone returned to France, two of his companions having died of fever in Abyssinia, and the third being drowned in the Nile at the moment when he was about to return home. The report states that the plateaus of Abyssinia are 1,500 to 2,000 metres above the level of the sea, and that the temperature there seldom rises higher than in France and Italy. On these heights are seen many of the plants and animals of Europe. They produce oats, barley, colza, and flax. In the valleys where the heat is intense are found the productions of the tropics, and almost all the animals of tropical Africa. The report states that the collection brought home by M. Lefebvre is of great importance to the interests of science.—M. Serres read the first part of the report on the premium for the best paper on Vaccination. The questions to be treated upon in the prize papers were:—1. Is the preservative virtue of vaccination absolute or temporary?—2. Has the cow-pox a more certain preservative and durable value than the matter already employed in successive vaccinations?—3. Supposing the matter to lose a portion of its virtue by keeping, by what means is it to be restored?—4. Is it necessary to vaccinate the same person more than once, and if so, how many years must elapse before the operation is repeated? The portion of the report read at this sitting referred only to the two first questions. After some general considerations on the causes which have recently given great interest to the questions put by the Academy, the reporter states that vaccination, as compared with other remedies, is a highly preservative process. Before its discovery the small-pox made frightful ravages, for it carried off one in fourteen of the population. The deaths annually from this disease in Europe was 400,000. In one of the prize papers it is shown that in France, between 1816 and 1841, there were 10,434 cases of small-pox in persons who had not been vaccinated. Of the non-vaccinated patients 1,682 died; of the others only 65. In general the small-pox attacks persons who had been vaccinated years before, and respects those who had been recently vaccinated. The conclusion came to by the Committee is, that the preservative value of vaccination is absolute during a period of five or six years, and generally up to the eleventh year, but that beyond that time persons are liable to take the small-pox. In the greater number of cases, however, vaccination is a preservative for life. As regards the second question, says the Committee, it appears from the facts recorded in some of the prize papers, that the preservative value of vaccination is not proportioned to the intensity of the local symptoms, and that vaccination by the cow-pox is more certain than that by the old virus. Less, however, depends on the activity of the matter employed than on the time that has elapsed since the vaccination was performed.

Death of the Mother of the late Allan Cunningham.—Died at her house, Albany-place, on Saturday, the 22nd ult., Elizabeth Harley, relict of Mr. Cunningham, overseer at Dalswinton in the time of the celebrated P. Miller, Esq., and his assistant in not a few of the improvements effected on one of the most beautiful estates on the Nith waters from its source to the sea. Apart from song and the fame of Burns, this domain has been long celebrated as the scene of many interesting experiments, and above all as the cradle of steam navigation. The deceased had attained the age of ninety-five, and though long a widow, who in her latter years went little abroad, her

pilgrimage was cheered by the talents, worth, and unwearied attentions of her family. She was the mother of Allan Cunningham, whose name is as familiar to the ears of Scotsmen, at home and abroad, as a household word, and of his brother Thomas, who might have wooed the muse with equal success had not his attention been professionally engrossed by the science of mechanics. A third son, Peter, who still survives, a surgeon in the Royal Navy, is also well known to the public by his writings on Australia, and other subjects of national importance. The remains of old Mrs. Cunningham, as she might well be called, an excellent matron, and allied by birth to families of distinction, were interred on Friday in Kirkmahoe churchyard in presence of many mourners, mostly in carriages, whose numbers were augmented ere they reached the cemetery of a parish, which although his ashes rest not there, is endeared to biography as the *natale solum* of Allan Cunningham.—*Dumfries Courier.*

Mode of Colouring Daguerreotype Pictures. (By C. G. Page, Prof. Chem., Columbia College, U.S.)—In the month of December, 1842, I instituted a course of experiments to determine the effects of oxidation upon the surface of Daguerreotype pictures; and arrived at some beautiful results in fixing, strengthening, and colouring these impressions. Numerous and arduous duties of a public nature have prevented me from investigating the subject as I wished; and I therefore present the facts, for others to adopt as the basis of what promises to be a most interesting course of study and experiment. First, a mode of fixing and strengthening pictures by oxidation.—The impression being obtained upon a highly polished plate, and made to receive, by galvanic agency, a very slight deposit of copper from the cupreous cyanide of potassium, (the deposit of copper being just enough to change the colour of the plate in the slightest degree,) is washed very carefully with distilled water, and then heated, over a spirit-lamp, until the light part assumes a pearly transparent appearance. The whitening and cleaning up of the picture, by this process, is far more beautiful than by the ordinary method of fixation by a deposit of gold. A small portrait fixed in this way, more than a year since, remains unchanged. As copper assumes various colours, according to the depth of oxidation upon its surface, it follows that if a thicker coating than the first mentioned can be put upon the plate without impairing the impression, various colours may be obtained during the fixation. It is impossible for me to give any definite rules concerning this last process; but I will state, in a general way, that my best results were obtained by giving the plate such a coating of copper as to change the tone of the picture,—that is, give it a coppery colour, and then heating it over a spirit lamp until it assumes the colour desired. I have now an exposed picture treated in this way at the same time with the two above mentioned; and it remains unchanged. It is of a beautiful green colour, and the impression has not suffered in the least by the oxidation. For pure landscapes, it has a pleasing effect; and by adopting some of the recent inventions for stopping out the deposit of copper, the green colour may be had wherever desired. In some pictures a curious variety of colours is obtained, owing to the varying thickness of the deposit of copper, which is governed by the thickness of the deposit of mercury forming the picture. In one instance, a clear and beautiful ruby colour was produced, limited in a well defined manner to the drapery, while all other parts were green. To succeed well in the first process, viz., that for fixation and the production of the pearly appearance, the impression should be carried as far as possible without solarization, the solution of the hyposulphate of soda should be pure and free from the traces of sulphur, the plate should be carefully washed with distilled water, both before and after it receives the deposit of copper,—in fact, the whole experiment should be neatly performed, to prevent what the French significantly call *taches* upon the plate, when the copper comes to be oxidized.—*Silliman's Journal.*

TO CORRESPONDENTS.—W. C.—F. G.—W. F.—J. H.—A late Student of the English Academy at Rome—received.

Erratum.—The Work on 'Forensic Medicine' [ante, p. 242] is by W. A. Guy, M.B., and not by W. A. Grey, M.B.

KNIGHT'S WEEKLY VOLUME.

BRITISH MANUFACTURES—METALS.
By GEORGE DODD.
London: Charles Knight & Co. 25, Ludgate-street.
Handsome printed in a large type, 12mo. pp. 180, elegantly bound in cloth, lettered, 1s. 6d.

NATURE: an Essay. To which is added, Orations, Lectures, and Addresses.
By RALPH WALDO EMERSON.
London: Aylott & Jones, 8, Paternoster-row.
Where may be had,

Self-Culture. By William E. Channing. An elegant little pocket Manual, in stiff covers, price 4s.; in cloth, edges gilt, 6s.
"It should be the pocket companion of every young man in the country, and to be found on every lady's centre table."
A gem of English composition, of sound, vigorous thought, and pure wisdom.

CHEAP LITERATURE FOR ALL CLASSES.
Now publishing, Monthly, post 8vo. 2s. 6d., or in Volumes, every alternate Month, 6s. cloth.

MURRAY'S HOME AND COLONIAL LIBRARY.

- Works already published,
1. THE BIBLE IN SPAIN. By George Borrow, Esq.
2. JOURNALS IN INDIA. By Bishop Heber.
3. TRAVELS IN THE EAST. By Captains Irbey and Mangles.
4. THE SIEGE OF GIBRALTAR. By Capt. Drinkwater.
5. MOROCCO AND THE MOORS. By Drummond Hay, Esq.
6. LETTERS FROM THE SHORES OF THE BALTIC.
7. THE AMHER WITCH, A TRIAL FOR WITCHCRAFT.
8. CROMWELL AND BUNYAN. By Robert Southey, L.L.D.
9. NEW SOUTH WALES. By Mrs. Meredith.
10. LIFE OF SIR FRANCIS DRAKE. By John Barrow, Esq.
11. MEMOIRS OF FATHER RIPA, [the Chinese Robinson Crusoe].
12. LIFE IN THE WEST INDIES. By M. G. Lewis, Esq.
13. SKETCHES OF PERSIA. By Sir John Malcolm.
John Murray, Albemarle-street.

SACRED MUSIC FOR THE MILLION.—The Eloi, Dirge for Good Friday, for 3d.—Two Easter Hymns, 'Jesus Christ is Risen,' and 'Seek ye the Lord,' for 3d., all arranged for One, Two, or more Voices, with Pianoforte Accompaniments, being Nos. 56 and 57 of 'THE MUSICAL TREASURY,' published in Threepenny Numbers and Shilling Parts, elegantly printed in Music Folio. 'I know that my Redeemer,' with a Voluntary from Corelli, for 3d.; and two Airs, one from Haydn, with New Words for Home Use, the other from West's MS. Oratorio, 'The Sacred Ark,' with Words by the Rev. W. L. Bowles, both for 3d., forming, with all the above, One Shilling Part.
Published by Davidson, Water-street, leading from Blackfriars-bridge towards the Temple; of whom may be had.

THE MUSICAL TREASURY, Vol. I., containing Seventy-one Pieces for the Pianoforte, Vocal and Instrumental, elegantly bound and gilt, with splendid embossed title-page, price 1s., consisting of Popular, Standard, and Original Songs, Duets, Glee, Catches, &c.; Selections from Modern Operas; favourite Overtures, Quadrilles, Waltzes, Polkas, Galopades, &c.
"Great judgment has been exhibited in the selection of the music."—*Sigs.*
"No one in possession of this volume can say that he has not got a musical library; a better assortment could not possibly have been made."—*Illustrated London News.*

INDICATIONS OF THE CREATOR:
Theological Extracts from the History and the Philosophy of the Inductive Sciences. With a Preface.
By the Rev. WILLIAM WHEWELL, D.D. F.R.S.
Professor of Moral Philosophy, and Master of Trinity College, Cambridge. 8s. 6d.

CHARACTERISTICS OF THE GREEK PHILOSOPHERS, SOCRATES AND PLATO.
By the Rev. JOHN PHILLIPS POTTER, A.M.
Late of Oriel College, Oxford. 4s. 6d.

THE CHURCHMAN'S THEOLOGICAL DICTIONARY.
By the Rev. ROBERT EDEN, M.A. F.S.A.
Late Fellow of Corpus Christi College, Oxford.

THE BOOK OF SOLOMON, called ECCLESIASTES—the Hebrew Text and a Latin Version. With Original Notes, Philological and Exegetical, and a Literal Translation from the Rabbinic of the Commentary and Preface of R. Moses Mendelssohn. Also, a New English Version of the same, with Analyses of the Sections.
By THEODORE PRESTON, M.A.
Fellow of Trinity College, Cambridge. 8vo. 15s.
London: J. W. Parker, West Strand.

SERMONS FOR SUNDAYS, FESTIVALS, FASTS, and other LITURGICAL OCCASIONS.
It is intended to publish, under this title, Sermons which shall represent and be as it were a type of the ordinary parochial teaching of those who, in their interpretation of Holy Scripture, have respect to the Church as "the Witness and Keeper of Holy Writ," and as having "authority in controversies of faith."
The series is under the exclusive superintendence of a Clerical Editor, who has satisfied the present contributors that their Sermons shall not be associated with the writings of others, with whose opinions they have not general sympathy; and thus uniformity of doctrine will be combined with a varied method of inculcating such doctrine.
There will be an issue in Monthly Parts, price One Shilling.
Part I. will be ready with the Magazines, on March 31st.

- Contents.*
I. A Whit Sunday Sermon. By the Very Rev. the Dean of Exeter.
II. How Faith Cometh. By the Rev. W. Gresley, M.A. Prebendary of Lichfield.
III. Balcan's History Considered. By the Rev. Henry Thompson, M.A. Rector of Winton, Somerset.
IV. The Divine Intercessor. By the Rev. James Duke Coleridge, L.L.D. Rector of Thorverton, and Prebendary of Exeter.
V. Sin not Imputed. By the Rev. Charles Marriott, Fellow of Oriel College, Oxford.
VI. The Power of the Ascension of Christ. By the Rev. Alex. Watson, M.A. Curate of St. John's, Cheltenham.
In the press,
Evenings in the Pyrenees. By Miss Bunbury.
London: J. Masters, 33, Aldersgate-street.

Now ready at all the Libraries, in 3 vols. post 8vo.

M. EUGENE SUE'S NEW WORK, 'DE ROHAN; OR, THE COURT CONSPIRATOR,'

An Historical Romance, by the Author of 'The Mysteries of Paris,' 'The Wandering Jew,' &c.

Also, now ready,

REVELATIONS OF SPAIN IN 1845.

By AN ENGLISH RESIDENT. 2 vols. 21s. bound.

Just ready,

MAIDS OF HONOUR:

A TALE OF THE COURT OF GEORGE I. 3 vols.

In the Press,

SELF: a Novel.

By THE AUTHOR OF 'CECIL.' 3 vols.

HENRY COLBURN, Publisher, 13, Great Marlborough-street.

SEQUEL TO THE HISTORY OF THE FRENCH REVOLUTION—THE ONLY AUTHORIZED ENGLISH EDITION.

On the 20th of March will be published the 1st and 2nd Volumes, in 8vo. price only 5s. each, with Illustrations, of

THIERS' HISTORY OF THE CONSULATE AND EMPIRE OF FRANCE UNDER NAPOLEON.

Translated with the sanction and approval of the Author,

By D. FORBES CAMPBELL, Esq.

To prevent disappointment, the public are requested to be particular in giving their orders for "COLBURN'S AUTHORIZED EDITION, TRANSLATED BY D. FORBES CAMPBELL," which will be published at the same time that the French edition appears in Paris, namely the 20th of March, on which day copies can be received in the country by being previously ordered.

N.B.—The work will also be issued in SHILLING NUMBERS, the first five of which will be ready on the same day as the first two volumes, and be continued weekly.

HENRY COLBURN, Publisher, 13, Great Marlborough-street, London.

Orders received by Chapman & Hall, 186, Strand; and by all Booksellers.

NEW WORK BY HARRY LORREQUER.

On the 27th of March, in One Volume, cloth gilt edges, price 5s.

ST. PATRICK'S EVE;

OR,

THREE ERAS IN THE LIFE OF AN IRISH PEASANT.

By CHARLES LEVER.

With Four Etchings and numerous Woodcuts, by PHIZ.

CHAPMAN & HALL, 186, Strand.

In post 8vo. price 10s. 6d. with Portraits of WASHINGTON, DANIEL WEBSTER, EDWARD EVERETT, and FRIMORE COOPER, and a fine Engraving, all done by a new process, with a Map of the United States, &c.

AMERICAN FACTS;

OR, NOTES AND STATISTICS RELATIVE TO THE

PUBLIC DEBTS, AGRICULTURE, MANUFACTURES, COMMERCE, EDUCATION, LITERATURE,
GOVERNMENT AND SOCIETY IN THE UNITED STATES.

By GEO. PALMER PUTNAM,

Member of the New York Historical Society, &c.

With a PARODY on an ENGLISH CRITICISM.

London: WILEY & PUTNAM, 6, Waterloo-place; and at all the Libraries.

Price 7s. 6d. cloth,

THE HISTORY OF FRANCE, FROM THE EARLIEST PERIOD.

By ÉMILE DE BONNECHOSE.

The Two Volumes of the French Edition comprised in the One of the Translation. This Work is the History approved of by the Minister of Public Education in France, where it has already passed through Five Editions.

Price 5s. 6d. cloth,

THE HISTORY OF THE UNITED STATES OF AMERICA.

By JOHN FROST, OF PHILADELPHIA.

London: D. BOGUE, Fleet-street.

THE GREAT WESTERN ADVERTISER AND CHRONICLE.

For the Counties of Gloucester, Somerset, Wilts, Dorset, Devon, Cornwall, Hereford, and Monmouth, and for South Wales. PUBLISHED every SATURDAY, in a Commercial and Family Newspaper, of 28 large Columns.

WITH A GUARANTEED SELECT CIRCULATION, PARTLY GRATUITOUS, OF 9,000 WEEKLY.

It is furnished gratuitously throughout the above Counties, 1. To all Solicitors to the number of upwards of 1,000. 2. To the Public Offices, News-rooms, Hotels, and Commercial Houses.

3. To Magistrates, Public Functionaries, and to many of the Clergy, Gentry, Medical Men, Merchants, and respectable Tradesmen;—and lastly, To the leading Professional Firms, the Principal Hotels, and Public Offices in London.

It is thus the best advertising paper for the West of England, NO POLITICS.

Together with the paper, a Weekly Literary Supplement of 48 folio-cap 8vo. pages is issued for Subscribers only. Excepting once in each month, this is devoted to the publication of a Part of some work of sterling merit, and that which is now being issued is a NEW TRANSLATION BY THOMAS ROSCOE, Esq.,

KOHL'S TRAVELS IN ENGLAND.

Instead of the serial work, once in each month is published SEALY'S WESTERN MISCELLANY. These works are likewise published in a separate form, in monthly numbers, of which see *Advertisements below*.

Subscription to the Paper and Supplement, 15s. per annum. OFFICE, 4, BRIDGE STREET, BRISTOL.

Now being published, in Monthly Parts,

KOHL'S TRAVELS IN ENGLAND AND

WALES. A New Translation, by Thomas Roscoe, Esq., Parts I. and II. for February and March, consisting each of 100 closely-printed folios, contain many interesting facts, and are published in an ornamental wrapper, price 6s. STAFFORD, THE POTTERIES, CHESTER, LIVERPOOL, NORTH WALES, CARLISLE, NEWCASTLE, DURHAM, YORK, LEEDS, WAKEFIELD, and MANCHESTER.

It is expected that this work will be completed in about 60 parts, and it will then be far the most complete and the cheapest translation that has hitherto appeared, of the most interesting work yet published by a modern traveller.

The Parts will vary in size from 120 to 180 pages, and will be charged 6d. or 8d. accordingly. London: Sherwood, Gilbert & Piper, Paternoster-row; Cunningham, Strand; and Office of the Great Western Advertiser and Chronicle, Bridge-street, Bristol.

SEALY'S WESTERN MISCELLANY.

Edited by T. H. SEALY.

Author of 'The Porcelain Tower,' &c.

Is a Monthly Periodical of Original Tales, Essays, Topographical Biographical Sketches, Poetry and Criticism, consisting of a closely-printed fcap. 8vo. pages, in an ornamental wrapper, price 6s. Number Two (for March) contains:—

1. Watling Places of the West; No. 2. Weston-Super-Mare. With Three Woodcuts.—2. Vauxhall.—3. Epitaph on a dition, from Gherardo da Rossi.—4. Redcliffe Church. With Two Woodcuts.—5. Marie; or the Three Flower Markets.—6. To a Bad Singer.—7. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—8. Epitaph on a dition, from Gherardo da Rossi.—9. Redcliffe Church. With Two Woodcuts.—10. Marie; or the Three Flower Markets.—11. To a Bad Singer.—12. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—13. Epitaph on a dition, from Gherardo da Rossi.—14. Redcliffe Church. With Two Woodcuts.—15. Marie; or the Three Flower Markets.—16. To a Bad Singer.—17. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—18. Epitaph on a dition, from Gherardo da Rossi.—19. Redcliffe Church. With Two Woodcuts.—20. Marie; or the Three Flower Markets.—21. To a Bad Singer.—22. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—23. Epitaph on a dition, from Gherardo da Rossi.—24. Redcliffe Church. With Two Woodcuts.—25. Marie; or the Three Flower Markets.—26. To a Bad Singer.—27. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—28. Epitaph on a dition, from Gherardo da Rossi.—29. Redcliffe Church. With Two Woodcuts.—30. Marie; or the Three Flower Markets.—31. To a Bad Singer.—32. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—33. Epitaph on a dition, from Gherardo da Rossi.—34. Redcliffe Church. With Two Woodcuts.—35. Marie; or the Three Flower Markets.—36. To a Bad Singer.—37. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—38. Epitaph on a dition, from Gherardo da Rossi.—39. Redcliffe Church. With Two Woodcuts.—40. Marie; or the Three Flower Markets.—41. To a Bad Singer.—42. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—43. Epitaph on a dition, from Gherardo da Rossi.—44. Redcliffe Church. With Two Woodcuts.—45. Marie; or the Three Flower Markets.—46. To a Bad Singer.—47. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—48. Epitaph on a dition, from Gherardo da Rossi.—49. Redcliffe Church. With Two Woodcuts.—50. Marie; or the Three Flower Markets.—51. To a Bad Singer.—52. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—53. Epitaph on a dition, from Gherardo da Rossi.—54. Redcliffe Church. With Two Woodcuts.—55. Marie; or the Three Flower Markets.—56. To a Bad Singer.—57. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—58. Epitaph on a dition, from Gherardo da Rossi.—59. Redcliffe Church. With Two Woodcuts.—60. Marie; or the Three Flower Markets.—61. To a Bad Singer.—62. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—63. Epitaph on a dition, from Gherardo da Rossi.—64. Redcliffe Church. With Two Woodcuts.—65. Marie; or the Three Flower Markets.—66. To a Bad Singer.—67. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—68. Epitaph on a dition, from Gherardo da Rossi.—69. Redcliffe Church. With Two Woodcuts.—70. Marie; or the Three Flower Markets.—71. To a Bad Singer.—72. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—73. Epitaph on a dition, from Gherardo da Rossi.—74. Redcliffe Church. With Two Woodcuts.—75. Marie; or the Three Flower Markets.—76. To a Bad Singer.—77. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—78. Epitaph on a dition, from Gherardo da Rossi.—79. Redcliffe Church. With Two Woodcuts.—80. Marie; or the Three Flower Markets.—81. To a Bad Singer.—82. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—83. Epitaph on a dition, from Gherardo da Rossi.—84. Redcliffe Church. With Two Woodcuts.—85. Marie; or the Three Flower Markets.—86. To a Bad Singer.—87. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—88. Epitaph on a dition, from Gherardo da Rossi.—89. Redcliffe Church. With Two Woodcuts.—90. Marie; or the Three Flower Markets.—91. To a Bad Singer.—92. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—93. Epitaph on a dition, from Gherardo da Rossi.—94. Redcliffe Church. With Two Woodcuts.—95. Marie; or the Three Flower Markets.—96. To a Bad Singer.—97. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—98. Epitaph on a dition, from Gherardo da Rossi.—99. Redcliffe Church. With Two Woodcuts.—100. Marie; or the Three Flower Markets.—101. To a Bad Singer.—102. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—103. Epitaph on a dition, from Gherardo da Rossi.—104. Redcliffe Church. With Two Woodcuts.—105. Marie; or the Three Flower Markets.—106. To a Bad Singer.—107. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—108. Epitaph on a dition, from Gherardo da Rossi.—109. Redcliffe Church. With Two Woodcuts.—110. Marie; or the Three Flower Markets.—111. To a Bad Singer.—112. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—113. Epitaph on a dition, from Gherardo da Rossi.—114. Redcliffe Church. With Two Woodcuts.—115. Marie; or the Three Flower Markets.—116. To a Bad Singer.—117. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—118. Epitaph on a dition, from Gherardo da Rossi.—119. Redcliffe Church. With Two Woodcuts.—120. Marie; or the Three Flower Markets.—121. To a Bad Singer.—122. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—123. Epitaph on a dition, from Gherardo da Rossi.—124. Redcliffe Church. With Two Woodcuts.—125. Marie; or the Three Flower Markets.—126. To a Bad Singer.—127. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—128. Epitaph on a dition, from Gherardo da Rossi.—129. Redcliffe Church. With Two Woodcuts.—130. Marie; or the Three Flower Markets.—131. To a Bad Singer.—132. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—133. Epitaph on a dition, from Gherardo da Rossi.—134. Redcliffe Church. With Two Woodcuts.—135. Marie; or the Three Flower Markets.—136. To a Bad Singer.—137. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—138. Epitaph on a dition, from Gherardo da Rossi.—139. Redcliffe Church. With Two Woodcuts.—140. Marie; or the Three Flower Markets.—141. To a Bad Singer.—142. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—143. Epitaph on a dition, from Gherardo da Rossi.—144. Redcliffe Church. With Two Woodcuts.—145. Marie; or the Three Flower Markets.—146. To a Bad Singer.—147. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—148. Epitaph on a dition, from Gherardo da Rossi.—149. Redcliffe Church. With Two Woodcuts.—150. Marie; or the Three Flower Markets.—151. To a Bad Singer.—152. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—153. Epitaph on a dition, from Gherardo da Rossi.—154. Redcliffe Church. With Two Woodcuts.—155. Marie; or the Three Flower Markets.—156. To a Bad Singer.—157. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—158. Epitaph on a dition, from Gherardo da Rossi.—159. Redcliffe Church. With Two Woodcuts.—160. Marie; or the Three Flower Markets.—161. To a Bad Singer.—162. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—163. Epitaph on a dition, from Gherardo da Rossi.—164. Redcliffe Church. With Two Woodcuts.—165. Marie; or the Three Flower Markets.—166. To a Bad Singer.—167. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—168. Epitaph on a dition, from Gherardo da Rossi.—169. Redcliffe Church. With Two Woodcuts.—170. Marie; or the Three Flower Markets.—171. To a Bad Singer.—172. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—173. Epitaph on a dition, from Gherardo da Rossi.—174. Redcliffe Church. With Two Woodcuts.—175. Marie; or the Three Flower Markets.—176. To a Bad Singer.—177. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—178. Epitaph on a dition, from Gherardo da Rossi.—179. Redcliffe Church. With Two Woodcuts.—180. Marie; or the Three Flower Markets.—181. To a Bad Singer.—182. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—183. Epitaph on a dition, from Gherardo da Rossi.—184. Redcliffe Church. With Two Woodcuts.—185. Marie; or the Three Flower Markets.—186. To a Bad Singer.—187. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—188. Epitaph on a dition, from Gherardo da Rossi.—189. Redcliffe Church. With Two Woodcuts.—190. Marie; or the Three Flower Markets.—191. To a Bad Singer.—192. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—193. Epitaph on a dition, from Gherardo da Rossi.—194. Redcliffe Church. With Two Woodcuts.—195. Marie; or the Three Flower Markets.—196. To a Bad Singer.—197. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—198. Epitaph on a dition, from Gherardo da Rossi.—199. Redcliffe Church. With Two Woodcuts.—200. Marie; or the Three Flower Markets.—201. To a Bad Singer.—202. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—203. Epitaph on a dition, from Gherardo da Rossi.—204. Redcliffe Church. With Two Woodcuts.—205. Marie; or the Three Flower Markets.—206. To a Bad Singer.—207. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—208. Epitaph on a dition, from Gherardo da Rossi.—209. Redcliffe Church. With Two Woodcuts.—210. Marie; or the Three Flower Markets.—211. To a Bad Singer.—212. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—213. Epitaph on a dition, from Gherardo da Rossi.—214. Redcliffe Church. With Two Woodcuts.—215. Marie; or the Three Flower Markets.—216. To a Bad Singer.—217. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—218. Epitaph on a dition, from Gherardo da Rossi.—219. Redcliffe Church. With Two Woodcuts.—220. Marie; or the Three Flower Markets.—221. To a Bad Singer.—222. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—223. Epitaph on a dition, from Gherardo da Rossi.—224. Redcliffe Church. With Two Woodcuts.—225. Marie; or the Three Flower Markets.—226. To a Bad Singer.—227. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—228. Epitaph on a dition, from Gherardo da Rossi.—229. Redcliffe Church. With Two Woodcuts.—230. Marie; or the Three Flower Markets.—231. To a Bad Singer.—232. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—233. Epitaph on a dition, from Gherardo da Rossi.—234. Redcliffe Church. With Two Woodcuts.—235. Marie; or the Three Flower Markets.—236. To a Bad Singer.—237. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—238. Epitaph on a dition, from Gherardo da Rossi.—239. Redcliffe Church. With Two Woodcuts.—240. Marie; or the Three Flower Markets.—241. To a Bad Singer.—242. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—243. Epitaph on a dition, from Gherardo da Rossi.—244. Redcliffe Church. With Two Woodcuts.—245. Marie; or the Three Flower Markets.—246. To a Bad Singer.—247. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—248. Epitaph on a dition, from Gherardo da Rossi.—249. Redcliffe Church. With Two Woodcuts.—250. Marie; or the Three Flower Markets.—251. To a Bad Singer.—252. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—253. Epitaph on a dition, from Gherardo da Rossi.—254. Redcliffe Church. With Two Woodcuts.—255. Marie; or the Three Flower Markets.—256. To a Bad Singer.—257. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—258. Epitaph on a dition, from Gherardo da Rossi.—259. Redcliffe Church. With Two Woodcuts.—260. Marie; or the Three Flower Markets.—261. To a Bad Singer.—262. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—263. Epitaph on a dition, from Gherardo da Rossi.—264. Redcliffe Church. With Two Woodcuts.—265. Marie; or the Three Flower Markets.—266. To a Bad Singer.—267. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—268. Epitaph on a dition, from Gherardo da Rossi.—269. Redcliffe Church. With Two Woodcuts.—270. Marie; or the Three Flower Markets.—271. To a Bad Singer.—272. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—273. Epitaph on a dition, from Gherardo da Rossi.—274. Redcliffe Church. With Two Woodcuts.—275. Marie; or the Three Flower Markets.—276. To a Bad Singer.—277. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—278. Epitaph on a dition, from Gherardo da Rossi.—279. Redcliffe Church. With Two Woodcuts.—280. Marie; or the Three Flower Markets.—281. To a Bad Singer.—282. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—283. Epitaph on a dition, from Gherardo da Rossi.—284. Redcliffe Church. With Two Woodcuts.—285. Marie; or the Three Flower Markets.—286. To a Bad Singer.—287. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—288. Epitaph on a dition, from Gherardo da Rossi.—289. Redcliffe Church. With Two Woodcuts.—290. Marie; or the Three Flower Markets.—291. To a Bad Singer.—292. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—293. Epitaph on a dition, from Gherardo da Rossi.—294. Redcliffe Church. With Two Woodcuts.—295. Marie; or the Three Flower Markets.—296. To a Bad Singer.—297. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—298. Epitaph on a dition, from Gherardo da Rossi.—299. Redcliffe Church. With Two Woodcuts.—300. Marie; or the Three Flower Markets.—301. To a Bad Singer.—302. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—303. Epitaph on a dition, from Gherardo da Rossi.—304. Redcliffe Church. With Two Woodcuts.—305. Marie; or the Three Flower Markets.—306. To a Bad Singer.—307. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—308. Epitaph on a dition, from Gherardo da Rossi.—309. Redcliffe Church. With Two Woodcuts.—310. Marie; or the Three Flower Markets.—311. To a Bad Singer.—312. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—313. Epitaph on a dition, from Gherardo da Rossi.—314. Redcliffe Church. With Two Woodcuts.—315. Marie; or the Three Flower Markets.—316. To a Bad Singer.—317. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—318. Epitaph on a dition, from Gherardo da Rossi.—319. Redcliffe Church. With Two Woodcuts.—320. Marie; or the Three Flower Markets.—321. To a Bad Singer.—322. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—323. Epitaph on a dition, from Gherardo da Rossi.—324. Redcliffe Church. With Two Woodcuts.—325. Marie; or the Three Flower Markets.—326. To a Bad Singer.—327. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—328. Epitaph on a dition, from Gherardo da Rossi.—329. Redcliffe Church. With Two Woodcuts.—330. Marie; or the Three Flower Markets.—331. To a Bad Singer.—332. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—333. Epitaph on a dition, from Gherardo da Rossi.—334. Redcliffe Church. With Two Woodcuts.—335. Marie; or the Three Flower Markets.—336. To a Bad Singer.—337. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—338. Epitaph on a dition, from Gherardo da Rossi.—339. Redcliffe Church. With Two Woodcuts.—340. Marie; or the Three Flower Markets.—341. To a Bad Singer.—342. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—343. Epitaph on a dition, from Gherardo da Rossi.—344. Redcliffe Church. With Two Woodcuts.—345. Marie; or the Three Flower Markets.—346. To a Bad Singer.—347. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—348. Epitaph on a dition, from Gherardo da Rossi.—349. Redcliffe Church. With Two Woodcuts.—350. Marie; or the Three Flower Markets.—351. To a Bad Singer.—352. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—353. Epitaph on a dition, from Gherardo da Rossi.—354. Redcliffe Church. With Two Woodcuts.—355. Marie; or the Three Flower Markets.—356. To a Bad Singer.—357. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—358. Epitaph on a dition, from Gherardo da Rossi.—359. Redcliffe Church. With Two Woodcuts.—360. Marie; or the Three Flower Markets.—361. To a Bad Singer.—362. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—363. Epitaph on a dition, from Gherardo da Rossi.—364. Redcliffe Church. With Two Woodcuts.—365. Marie; or the Three Flower Markets.—366. To a Bad Singer.—367. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—368. Epitaph on a dition, from Gherardo da Rossi.—369. Redcliffe Church. With Two Woodcuts.—370. Marie; or the Three Flower Markets.—371. To a Bad Singer.—372. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—373. Epitaph on a dition, from Gherardo da Rossi.—374. Redcliffe Church. With Two Woodcuts.—375. Marie; or the Three Flower Markets.—376. To a Bad Singer.—377. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—378. Epitaph on a dition, from Gherardo da Rossi.—379. Redcliffe Church. With Two Woodcuts.—380. Marie; or the Three Flower Markets.—381. To a Bad Singer.—382. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—383. Epitaph on a dition, from Gherardo da Rossi.—384. Redcliffe Church. With Two Woodcuts.—385. Marie; or the Three Flower Markets.—386. To a Bad Singer.—387. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—388. Epitaph on a dition, from Gherardo da Rossi.—389. Redcliffe Church. With Two Woodcuts.—390. Marie; or the Three Flower Markets.—391. To a Bad Singer.—392. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—393. Epitaph on a dition, from Gherardo da Rossi.—394. Redcliffe Church. With Two Woodcuts.—395. Marie; or the Three Flower Markets.—396. To a Bad Singer.—397. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—398. Epitaph on a dition, from Gherardo da Rossi.—399. Redcliffe Church. With Two Woodcuts.—400. Marie; or the Three Flower Markets.—401. To a Bad Singer.—402. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—403. Epitaph on a dition, from Gherardo da Rossi.—404. Redcliffe Church. With Two Woodcuts.—405. Marie; or the Three Flower Markets.—406. To a Bad Singer.—407. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—408. Epitaph on a dition, from Gherardo da Rossi.—409. Redcliffe Church. With Two Woodcuts.—410. Marie; or the Three Flower Markets.—411. To a Bad Singer.—412. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—413. Epitaph on a dition, from Gherardo da Rossi.—414. Redcliffe Church. With Two Woodcuts.—415. Marie; or the Three Flower Markets.—416. To a Bad Singer.—417. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—418. Epitaph on a dition, from Gherardo da Rossi.—419. Redcliffe Church. With Two Woodcuts.—420. Marie; or the Three Flower Markets.—421. To a Bad Singer.—422. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—423. Epitaph on a dition, from Gherardo da Rossi.—424. Redcliffe Church. With Two Woodcuts.—425. Marie; or the Three Flower Markets.—426. To a Bad Singer.—427. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—428. Epitaph on a dition, from Gherardo da Rossi.—429. Redcliffe Church. With Two Woodcuts.—430. Marie; or the Three Flower Markets.—431. To a Bad Singer.—432. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—433. Epitaph on a dition, from Gherardo da Rossi.—434. Redcliffe Church. With Two Woodcuts.—435. Marie; or the Three Flower Markets.—436. To a Bad Singer.—437. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—438. Epitaph on a dition, from Gherardo da Rossi.—439. Redcliffe Church. With Two Woodcuts.—440. Marie; or the Three Flower Markets.—441. To a Bad Singer.—442. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—443. Epitaph on a dition, from Gherardo da Rossi.—444. Redcliffe Church. With Two Woodcuts.—445. Marie; or the Three Flower Markets.—446. To a Bad Singer.—447. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—448. Epitaph on a dition, from Gherardo da Rossi.—449. Redcliffe Church. With Two Woodcuts.—450. Marie; or the Three Flower Markets.—451. To a Bad Singer.—452. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—453. Epitaph on a dition, from Gherardo da Rossi.—454. Redcliffe Church. With Two Woodcuts.—455. Marie; or the Three Flower Markets.—456. To a Bad Singer.—457. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—458. Epitaph on a dition, from Gherardo da Rossi.—459. Redcliffe Church. With Two Woodcuts.—460. Marie; or the Three Flower Markets.—461. To a Bad Singer.—462. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—463. Epitaph on a dition, from Gherardo da Rossi.—464. Redcliffe Church. With Two Woodcuts.—465. Marie; or the Three Flower Markets.—466. To a Bad Singer.—467. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—468. Epitaph on a dition, from Gherardo da Rossi.—469. Redcliffe Church. With Two Woodcuts.—470. Marie; or the Three Flower Markets.—471. To a Bad Singer.—472. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—473. Epitaph on a dition, from Gherardo da Rossi.—474. Redcliffe Church. With Two Woodcuts.—475. Marie; or the Three Flower Markets.—476. To a Bad Singer.—477. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—478. Epitaph on a dition, from Gherardo da Rossi.—479. Redcliffe Church. With Two Woodcuts.—480. Marie; or the Three Flower Markets.—481. To a Bad Singer.—482. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—483. Epitaph on a dition, from Gherardo da Rossi.—484. Redcliffe Church. With Two Woodcuts.—485. Marie; or the Three Flower Markets.—486. To a Bad Singer.—487. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—488. Epitaph on a dition, from Gherardo da Rossi.—489. Redcliffe Church. With Two Woodcuts.—490. Marie; or the Three Flower Markets.—491. To a Bad Singer.—492. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—493. Epitaph on a dition, from Gherardo da Rossi.—494. Redcliffe Church. With Two Woodcuts.—495. Marie; or the Three Flower Markets.—496. To a Bad Singer.—497. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—498. Epitaph on a dition, from Gherardo da Rossi.—499. Redcliffe Church. With Two Woodcuts.—500. Marie; or the Three Flower Markets.—501. To a Bad Singer.—502. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—503. Epitaph on a dition, from Gherardo da Rossi.—504. Redcliffe Church. With Two Woodcuts.—505. Marie; or the Three Flower Markets.—506. To a Bad Singer.—507. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—508. Epitaph on a dition, from Gherardo da Rossi.—509. Redcliffe Church. With Two Woodcuts.—510. Marie; or the Three Flower Markets.—511. To a Bad Singer.—512. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—513. Epitaph on a dition, from Gherardo da Rossi.—514. Redcliffe Church. With Two Woodcuts.—515. Marie; or the Three Flower Markets.—516. To a Bad Singer.—517. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—518. Epitaph on a dition, from Gherardo da Rossi.—519. Redcliffe Church. With Two Woodcuts.—520. Marie; or the Three Flower Markets.—521. To a Bad Singer.—522. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—523. Epitaph on a dition, from Gherardo da Rossi.—524. Redcliffe Church. With Two Woodcuts.—525. Marie; or the Three Flower Markets.—526. To a Bad Singer.—527. A Walk over the Abney, with an illustration of a dition, from Gherardo da Rossi.—528. Epitaph on a dition, from Gherardo da Rossi.—529. Redcliffe Church. With Two Woodcuts.—530. Marie; or the Three Flower Markets.—531. To a Bad Singer.—532. A Walk over the Abney, with an illustration of a dition, from Gher

SCOTTISH UNION FIRE AND LIFE INSURANCE COMPANY, No. 37, Cornhill, London.

Charles Balfour, Esq.,
J. Gordon Duff, Esq.,
Robert Gillespie, Esq.,
James Gooden, Esq.,
H. M. Kemblehead, Esq.,
John Kingston, Esq.,
The last bonus added to the Life Policies granted by this Corporation for seven years varies from 41 to 60 per cent. on the premiums paid, and averages 14 per cent. on the sums assured—a result, it is believed, more favourable than any other company has hitherto accomplished, when the low rates of premium charged by this Corporation are taken into consideration.

The next division will take place in December, 1866.
Fire Insurance effected at the most reduced rates, and policies may be transferred to this office without extra charge, and on terms very favourable to the assured.
Special risks reasonably rated.
Tables of rates, and every information, may be had at the Company's offices, or of the Agents throughout the kingdom.
G. G. SMITH, Sec.

FAMILY ENDOWMENT SOCIETY, LIFE ASSURANCE AND ANNUITY OFFICE, 12, Chatham-place, Blackfriars, London.

William Butterworth Bayley, Esq., Director H.E.I.C., Chairman.
John Fuller, Esq., Deputy Chairman.
Harry Rowden, Esq.,
Robert Church, Esq.,
H. B. Henderson, Esq.,
C. H. La Touche, Esq.,
Edward Lee, Esq.,
CAPITAL, 500,000.
The objects of Life Assurance may be accomplished at this Office on terms as low as at any other. Solicitors and others, and 4 per cent. extra on the first premium.
JOHN CAZENOVE, Secretary.

ASYLUM FOREIGN AND DOMESTIC LIFE OFFICE, 70, Cornhill, and 5, Waterloo-place, London.

The Honourable Viscount Fraser, Chairman.
Major-General Sir James Law Lushington, G.C.B., Dep. Chairman.
J. Harvey Astell, Esq.,
J. Clement Whitman, Esq.,
Gen. Palmer, Jun., Esq.,
W. Edmund Ferrers, Esq.,
Medical Officers in London.
B. Ferguson, M.D., 9, Queen-street, May-fair.
J. Forbes, M.D., F.R.S., Old Burlington-street.
T. Callaway, Esq., Wellington-street, South-west.

Persons suffering from Chronic Disease or Irregularity of form, in pregnancy, or old age, are insured at proportionate rates, the ASYLUM being the Company which originally in 1851 extended the benefits of life insurance to such cases. The advantages of a whole life policy are secured by the smallest necessary outlay in the first instance—the contract renewed year by year, and whatever the future health of the assured (after the primary examination), at a stipulated slight increase of premium, little exceeding the price of an ordinary term insurance, up to the age of 70, when the rate remains stationary.

Extracts from RENEWABLE TERM RATES for select lives.

Age	1st yr.	2nd yr.	3rd yr.	4th yr.	5th yr.	6th yr.	7th yr.
20	11	6	4	1	7	11	11
30	11	6	4	1	7	11	11
40	11	6	4	1	7	11	11
50	11	6	4	1	7	11	11
60	11	6	4	1	7	11	11
70	11	6	4	1	7	11	11

Extracts from the EVEN RATES for select lives.

Age	1st yr.	2nd yr.	3rd yr.	4th yr.	5th yr.	6th yr.	7th yr.
20	11	6	4	1	7	11	11
30	11	6	4	1	7	11	11
40	11	6	4	1	7	11	11
50	11	6	4	1	7	11	11
60	11	6	4	1	7	11	11
70	11	6	4	1	7	11	11

Two-thirds, only, of the sum insured, whether for select or diseased lives, or for the risks of foreign climates, may be paid down, and the balance, with interest at 1 per cent. deducted from the sum insured.
FOREIGN, AND MILITARY AND NAVAL INSURANCE.
Distinct classifications of places, according to salubrity of climate; a specific price for any particular place, or for a voyage or cruises.
Officers whose destinations are not known, covered to all parts of the world at a small but fixed extra rate of premium.
GEO. FARREN, Resident Director.

EDINBURGH LIFE ASSURANCE COMPANY.

Established 1823.—Constituted by Act of Parliament.
CAPITAL, HALF A MILLION STERLING.
Ministry, 22, George-street, and 11, King William-street, City, London.

This Company, established upwards of twenty years, is so constituted as to afford to all parties the benefits of Life Insurance in the most approved form and to the fullest extent, viz.,
Perfect security, and freedom from all liability;
A right of participating in the whole profits of the Company, to the extent of four-fifths;
A principle of division, making the distribution among those who participate in proportion to the amount severally contributed by them;
The highest benefits to all First Class Lives, from no unjust liberality being shown to those who die early;
Very moderate rates, without participation, which, on young lives, are equivalent to a present bonus of very considerable amount.
No entry-money or other charge beyond policy stamp.
Specimen of Rates for insuring £100 on a Single Life.

Without Participation.				With Participation.			
Age.	One Year.	Seven Years.	For Life.	Age.	One Year.	Seven Years.	For Life.
20	40	17	3	20	40	17	3
30	40	17	3	30	40	17	3
40	40	17	3	40	40	17	3
50	40	17	3	50	40	17	3
60	40	17	3	60	40	17	3
70	40	17	3	70	40	17	3

Proposals, and Rates and Forms of Proposal for Assurance, and every other information, on application at the Office in Edinburgh or London, or any of the Agencies.
GILBERT F. FINLAY, Manager.
WILLIAM DICKSON, Secretary.
2nd February, 1865.

FREEMASONS' AND GENERAL LIFE ASSURANCE COMPANY, 11, Waterloo-place, Pall Mall, London.

Business transacted in all the branches, and for all objects of Life Assurance, Endowments, and Annuities, and to secure contingent Reversions, &c.
Information and Prospectuses furnished by
JOSEPH BERRIDGE, Secretary.

NEWLY-INVENTED ATHENIAN CRAYONS, in every variety of Colour.

The ATHENIAN CRAYONS will be found far superior to any hitherto produced, as they are rich in colour, will wash off with water, and will not crack, or flake, or wear, and will keep their point, and not so liable to break as the Swiss or other Crayons.
With two Stumps and a Crayon Holder.
A set of 12, in Mahogany Box, 3s. 6d.
— 15 — 5s. 6d. — 7s. 6d.
— 24 — 7s. 6d. — 11s. 6d.
— 36 — 11s. 6d. — 15s. 6d.

To be had of all Artists' Colourmen and respectable Stationers; and at the Manufacturers', E. WOLFF & SON, 23, Church-street, Spitalfields, London.

ELECTRO-PLATING AND GILDING.—Old PLATED GOODS RESTORED and made equal to new by Messrs. Elkington & Co.'s Patent Process.

This process has been adopted by Messrs. Elkington & Co., is particularly requested that all goods may be forwarded direct to their establishments, 23, Regent-street (corner of Jermyn-street), or to the great variety of Crayons, New Goods Plated upon White Metal in great variety. Books, pictures and drawings sent to all parts of the kingdom and abroad, free.

PATENT ELECTRO-PLATED AND GILT ARTICLES in every variety, at the Establishments of the Patentees, ELKINGTON & CO. WEST END—23, REGENT-STREET, corner of Jermyn-street, CITY—45, MOORGATE-STREET.

The Patent Electro processes being extensively adopted under their licence, the Patentees beg to state that they confine their own manufacture to goods of a superior and warranted quality only, which invariably bear their mark, 'E. & Co.' under a crown. Old articles repaired and sent to all parts of the kingdom and abroad, free.

RECONNOITERING TELESCOPES.

These celebrated instruments, measuring, when closed, 3 inches, possess sufficient power to show nearly Jupiter's Moons. Its efficient performance as a Reconnoitering Telescope, both as to magnifying and defining power, renders it peculiarly adapted to the military gentleman and tourist. Price 2s. 6d. sent through the post at 3s.—The same instrument, with an additional eye-piece (Huygenian) to show Saturn's Ring and one of the Double Stars, with Stand and Case, 4 inches by 3 inches, to contain the whole, 5s. 2s. To be had of the Maker, JOHN DAVIS, Optician, Derby.

MEDICAL GALVANISM.—HORNE, THORNTWHAITE & WOOD (Successors to E. Palmer), Chemical and Philosophical Instrument Makers, 128, Newgate-street, beg to submit their PORTABLE ELECTRO-GALVANIC MACHINES to those afflicted with rheumatism, sciatica, tic-douloureux, and all nervous affections, being so extremely simple that they may be used by the patients themselves without trouble. Complete, with directions, 3s. 3d.

ATKINSON'S CEMENT.—The Public is respectfully informed that the price of this very excellent CEMENT, which has now been in use for Architectural and Engineering works upwards of Thirty years, is now reduced to Two Shillings and Three pence per Bushel, and may be had in any quantity at WATT, PARKER & CO.'S Wharf, Holland-street, Surrey Side of Blackfriars's Bridge. This Cement, being of a light colour, requires no artificial colouring or painting, and may be used for Stucco with three parts its own quantity of sand.

METCALFE'S NEW PATTERN TOOTH BRUSH AND SMYRNA SPONGES.—The Tooth-Brush has the important advantage of searching thoroughly into the divisions of the teeth, and cleaning them in a simple, easy, and extraordinary manner, and is famous for the hairs not coming loose.—An improved Clothes Brush, that cleans in a third part of the usual time, and incapable of injuring the finest wash. For cleaning Hair-brushes, with the durable and flexible Russian bristles, which do not soften like common hair. Flesh Brushes of improved graduated and powerful friction. Velvet Brushes, which act in the most delicate manner. The Genuine Smyrna Sponge, with its preserved valuable properties of absorption, vitality, and durability by means of direct imitations, dispensing with all intermediate parties' profits and destructive bleaching, and securing the luxury of a genuine Smyrna Sponge. Only at METCALFE'S Sole Establishment, 130 s., Oxford-street, one door from Holles-street.

Caution.—Beware of the words "From Metcalfe's," adopted by some houses.

SIR ROBERT PEEL has not made any alteration in the duty on Tea, and as the Income Tax will be continued, it behoves the economist, when purchasing articles of daily consumption, to look to quality as well as price. We hold the doctrine that "nothing is cheap that is not good." The Black Tea at 4s. 6d. per pound in both cheap and good, are all articles sold by DAKIN & CO., Merchants, at Number One, St. Paul's Churchyard.

MOULD CANDLES TO BURN WITHOUT SNUFFING.—KEMPTON'S PATENT.—These candles are greatly improved, and do not require snuffing; they burn longer and are cheaper than any other candle; the flame is steady and brilliant. No metallic or deleterious matter is used in the manufacture. Price 8d. per lb. Sold by G. E. Farish, agent for exportation, 57, Upper Thames-street, by all Grocers and Oilmen; and at the Manufactory, Old Bargehouse, Christchurch, Surrey.

VAUXHALL COMPOSITE CANDLES, 8d. per pound, and PRICE'S PATENT CANDLES, 10s. 4d. per pound.—These are the London cheap prices, but the Country ones vary with the distance from town.

Both sorts burn exactly as well as the finest wax, and are cheaper, allowing for the light, than Tallow Moulds. We subscribe to the Trade of EDWARD PRICE & CO., Belmont, Vauxhall; PALMER & CO., Sutton-street, Clerkenwell; and WILLIAM MARCHANT, 353, Regent-circus, Oxford-street.

Until these Candles become generally sold throughout the country, Edward Price & Co. will supply any private families unable to obtain them in their own neighbourhood, with a quantity not less than five, direct from the factory. On a line being addressed to Belmont, Vauxhall, enclosing a Post-office Order for 5s., payable to Edward Price & Co., not to Edward Price, or Mr. Price, they will forward a box of the Vauxhall Composite, of 1s. 1d. each, or a mixed box, as may be directed, to that exact amount.

HEAL & SON'S LIST OF BEDDING, containing a full description of Weights, Sizes, and Prices, by which purchasers are enabled to judge the articles that are recommended, and make a good set of bedding.

HEAL & SON, Feather-Drummers and Bedding Manufacturers, 198, opposite the Chapel, Tottenham-court-road.

TO ARTISTS, AMATEURS, ETC. PERMANENT DRAWING CHALK in Cedar, in various Colours.

E. WOLFF & SON beg to apprise Artists and Amateurs that they have, by the introduction of great improvements in their manufacture, and by the use of the same as ordinary pencils; and effects can now be produced equal to water-colour drawings, without the use of water or any other fluid, the various colours, blending together with perfect harmony, beauty, and richness. It can be cut to a fine point, and is thus capable of giving a very delicate outline. For sketching from nature, the great advantages resulting from the adoption of the CRETAL-LEVIS must be obvious, as without the use of water, palette, brushes, &c. all the various tints can be obtained with a truthfulness that cannot be surpassed, thus superseding every other method in general use.

The drawings may be carried in a portfolio with safety, as, unlike other crayons, they will neither rub off, nor suffer injury by coming in contact with the usual contents of a portfolio. The CRETAL-LEVIS is not so liable to be affected by heat or change of climate; and, by its compact form, may be carried any distance without the slightest inconvenience. To be had of all respectable Stationers, and of the Manufacturers, at the following prices:—
Leather box, containing a set of 12—7s. each.
— 14—10s. —
— 24—14s. —
— 36—21s. —
In sets as above, without box, at 6s. per doz.
Lake and Cobalt — 12s. —
* * * * * may be had also in Crayons without cedar, in sets as above, at 6s. per dozen, box included.

WOLFF & SON beg to recommend their newly-invented SKETCHING PENCILS, or Permanent Black Chalk—
B.B. Very black, for foreground; H.B. Middle tint; N. Neutral tint, for distance. Price 6s. per dozen.

These Pencils are peculiarly adapted for sketching heads and landscapes, and are capable of producing a beautiful effect with very little labour. Having an adhesive quality, the drawings may be transmitted without fear of injury.

For the sale of these Pencils, and for the sale of the respectable Country Booksellers and Stationers for the sale of the above.—Manufactory, 23, Church-street, Spitalfields, London.

FOR THE HAIR.—Admirably efficacious and unerringly certain in its operation, highly approved in the leading circles of fashion, and extensively demanded by all who cultivate the graces of the toilette.

C. AND A. OLDRIDGE'S BALM OF COLUMBIA.

Sold by the Proprietors, 1, Wellington-street, Strand (two doors from the corner); and by most respectable Perfumers and Chemists in the United Kingdom.

IT STRENGTHENS AND NOURISHES, Extending a healthy influence and occasioning an ample and luxuriant growth of Hair.—PRESERVES

Where the Hair is already full, the conservative properties of the Balm maintain it in strength and luxuriance.

RESTORES

When weak or falling off, the Balm completely restores. In the event of the hair becoming bald, or of a receding influence, except with the extremely old, produce an entirely new growth.

BEAUTIFIES

Unlike the action of ordinary stimulants, which spoil the Hair, inducing an elegant wave or curl, and a rich beautiful appearance.

AND CLEANSSES THE HAIR.

The Balm is peculiarly valuable for cleansing, cleansing in the most complete and agreeable manner, and for young people, superseding, as the most respectable heads of schools can testify, the use of the fine comb.

THE NURSERY.

The peculiar mildness of the Balm, the action of which can be regulated at discretion, specially suits infancy and childhood. No well-regulated Nursery can dispense with it. Price 3s. 6d. 6s. and 12s. per bottle. No other prices are genuine.

OLDRIDGE'S BALM, 1, WELLINGTON-STREET, (the second house from the Strand).

MEDICATED FLANNEL.—Literary Men, Clergymen, gentlemen of the bar, public speakers generally, and others, are respectfully invited to try the BALM, the most efficacious remedy yet discovered for hoarseness, sore throat, sciatica, lameness, rheumatism, disorders of the chest, &c. In packets at 4s. 6d. and 7s. 6d. London: Parsons & Co., 9, Ave Maria-lane.

FOR STOPPING DECAYED TEETH.—Price 4s. 6d. Patronized by Her Majesty, His Royal Highness Prince Albert, and Her Royal Highness the Duchess of Kent.—Mr. THOMAS'S SUCCEEDANUM, for stopping decayed teeth however large the cavity. It is placed in the tooth in a soft state, without any pressure or pain, and will remain firm in the tooth for many years, rendering extraction unnecessary, arresting the further progress of decay. All persons can use Mr. Thomas's Succeedanum, the directions being so simple and so easily enclosed. Prepared by Mr. Thomas, Surgeon Dentist, price 4s. 6d. Sold by Savory & Moore, 230, Regent-street, and 143, Bond-street; Sanger, 106, Oxford-street; Butler, 4, New-street; Frost, 22, Strand; Johnston, 88, Cornhill; and all Medicine Vendors.

Mr. Thomas continues to supply the loss of Teeth on his new system of self-adhesion, without springs or wires. This method does not require the extraction of any teeth or roots, or any painful operation whatever. At home from 11 till 4. 64, Berners-street, Oxford-street.

PERFECT FREEDOM FROM COUGHS IN TEN MINUTES after use, and a rapid Cure of ASTHMA and CONSUMPTION, and all Disorders of the Breath and Lungs, by the use of LOCK'S PULMONIC WATER, &c.

The truly wonderful powers of this remedy have called forth Testimonials from all ranks of society, in all quarters of the world. The following have been received:
From the Rev. J. STAINBURY, Rector of Hanover, Jamaica.
Gentlemen.—Having been cured of an obstinate and distressing cough, under which I laboured for the last eleven months, by the use of LOCK'S PULMONIC WATER, I take the liberty of addressing you these few lines, hoping that my feeble testimony of their efficacy may be the means of inducing those who suffer as I have to apply to so safe and effectual a remedy.—I have the honour to be, &c.

Nov. 20, 1844. J. STAINBURY, Rector of Hanover, Jamaica.
TO SINGERS AND PUBLIC SPEAKERS the above is invaluable, as in a few hours they remove all hoarseness, and increase the power and flexibility of the voice.
Price 1s. 1d., 3s. 9d., and 12s. per box.—AGENTS De Silva & Co., 1, Bridge-lane, Fleet-street, London. Sold by all medicine vendors.

Now ready, post 8vo. 8s. 6d.
ABSTRACT PRINCIPLES OF REVEALED RELIGION. By HENRY DRUMMOND.
 John Murray, Albemarle-street.

Published this day, Part I. price 3s.
CHELIUS' SYSTEM OF SURGERY.
 Translated from the German, and accompanied with additional Notes and Observations by JOHN F. SOUTH, Surgeon, to St. Thomas's Hospital.
 8vo. Part II. on April 1, and the remaining ten Parts on the 1st of each succeeding month.
 London: Henry Renshaw, 335, Strand.

SCIENCE AND RELIGION.—The 'INQUIRER' of this day, March 15, (No. 141), price 6d., will contain the First of a Series of Papers on the CONFLICT OF SCIENCE AND RELIGION. By W. R. CARPENTER, M.D. F.R.S. &c.
 Office, Green Arbor-croft, Old Bailey.
 The circulation of this Journal is of a kind peculiarly valuable to Advertisers.

This day is published, price 6s. cloth,
VOL. I. OF A NEW EDITION OF TEN THOUSAND A-YEAR.
 By SAMUEL WARREN, F.R.S.
 Author of 'Passages from the Diary of a Late Physician.'
 Revised and corrected, with Notes and Illustrations.
 William Blackwood & Sons, Edinburgh and London.

HUMOROUS AND LEARNED WORK ON THE SPOON.
 Now ready, medium 8vo. with numerous Illustrations, 7s. 6d. cloth.
THE SPOON.
 With upwards of One Hundred Illustrations, Primitive, Egyptian, Roman, Medieval, and Modern.
 By HABBAKUK O. WESTMAN, of the Globe Tavern.
 Being the Transmissions of the Society of Literary and Scientific Chiffoniers, and illustrating the Primitive Arts in Domestic Life.
 London: Wiley & Putnam, 6, Waterloo-place.

2nd edition, price 1s.
SONGS AND POEMS, chiefly Scottish. By ALEXANDER HUME, with a Glossary.
 London: William Smith, 113, Fleet-street;
 Fraser & Co. Edinburgh; David Robertson, Glasgow; Curry & Co. Dublin.

Now published, Nos. 1 to 7, price 2s. 6d. each.
BRITISH WILD FLOWERS.
 With about twenty coloured figures in each number. Demy 8vo.
 This work will only include those British Plants which are at once common and ornamental, as it is intended principally for the use of Ladies taking country walks. It is very easy to know the names of Flowers they meet with in the fields and hedge-rows, and some particulars respecting them. It is intended to comprise the whole in twenty numbers.
 London: William Smith, 113, Fleet-street.

Now ready, 18mo. price 3s. cloth lettered.
AN EXPOSITION OF THE CHURCH CATECHISM; intended for the use of all young persons, especially for such as are preparing for confirmation. By the Rev. JOHN STONARD, D.D., Rector of Aldingham, Lancashire.
 London: Whittaker & Co., Liverpool; Stephen Souby.

In 8vo. price 1s. 6d.
AN INDEX OF SOME ENGLISH BOOKS, printed before the Year MDC., as are now in the ARCHBISHOPAL LIBRARY at LAMBETH. Published with the permission of the Lord Archbishop of Canterbury.
 By the Rev. S. H. MATLAND, F.R.S. & F.R.A.
 Librarian to His Grace, and Keeper of the MSS. at Lambeth.
 Rivingtons, St. Paul's Churchyard, and Waterloo-place.

THE SECOND EDITION OF GROTEFEND'S MATERIALS.
 In 8vo. price 7s. 6d., the Second Edition of **MATERIALS FOR TRANSLATION INTO LATIN:** selected and arranged by AUGUSTUS GROTEFEND. Translated from the German by the Rev. H. H. ALLEN, D.D., B.A., and edited (with Notes and Excursus from Grotefend) by the Rev. T. K. ARNOLD, M.A.
 Rector of London, and late Fellow of Trinity College, Cambridge.
 Rivingtons, St. Paul's Churchyard, and Waterloo-place.

DAY'S SYNTAX OF THE RELATIVE PRONOUN.
 In 8vo. price 7s. 6d.
THE SYNTAX OF THE RELATIVE PRONOUN and its COGNATES; copiously illustrated by Examples from the Latin and Greek Tongues.
 By ALFRED DAY, LL.D.
 Rivingtons, St. Paul's Churchyard, and Waterloo-place.

CONFIRMATION.
 In small 8vo. price 3s. 6d. the Second Edition of **CATECHETICAL QUESTIONS;** including Heads of Lectures preparatory to CONFIRMATION.
 By CHARLES WORDSWORTH, M.A.
 Second Master of Winchester College, late Student of Christ Church, Oxford.
 Rivingtons, St. Paul's Churchyard, and Waterloo-place.

CROSTHWAITE'S PRACTICAL SERMONS.
 In 12mo. price 7s. 6d.
SERMONS ON PRACTICAL SUBJECTS.
 By the Rev. JOHN CLARKE CROSTHWAITE, A.M.
 Rector of St. Mary-at-Hill, in the City of London.
 Rivingtons, St. Paul's Churchyard, and Waterloo-place.

WORDSWORTH ON PUBLIC EDUCATION.
 In small 8vo. price 9s. 6d.
DISCOURSES ON PUBLIC EDUCATION.
 By CHRISTOPHER WORDSWORTH, D.D.
 Canon of St. Peter's, Westminster, and late Head Master of Harrow School.
 Rivingtons, St. Paul's Churchyard, and Waterloo-place.
 Of whom may be had (uniformly printed),
 Theophilus Anglicanus; or, Instruction for the young Student concerning the Church, and our own Branch of it. By the same Author. Third Edition. 8s. 6d.

SECOND PART OF MR. ARNOLD'S LATIN PROSE COMPOSITION.
 In 8vo. price 7s. 6d. the 2nd edition of **A PRACTICAL INTRODUCTION TO LATIN PROSE COMPOSITION. PART II.** Containing the Doctrine of LATIN PARTICLES, with Vocabulary, an Anti-barbarus, &c.
 By the Rev. THOMAS KERCHIEVER ARNOLD, M.A.
 Rector of London, and late Fellow of Trinity College, Cambridge.
 Rivingtons, St. Paul's Churchyard, and Waterloo-place.
 Of whom may be had, by the same Author,
 The Sixth Edition of the FIRST PART. In 8vo. 6s. 6d.

PRIDEAUX'S CONNEXION.—NEW EDITION.
 In Two large volumes Octavo, price 18s. in cloth.
THE OLD AND NEW TESTAMENT CONNECTED, in the History of the Jews and Neighbouring Nations, from the Declension of the Kingdoms of Israel and Judah to the time of Christ. By HUMPHREY PRIDEAUX, D.D., Dean of Norwich.
 A new edition, to which is prefixed, An Account of the Rabbinic Authorities, arranged alphabetically, by the Rev. A. MCALD, D.D., Canon of St. Paul's and Professor of Hebrew, King's College, London; with Maps and Plates.
 London: Printed for Thomas Tegg, 73, Cheapside, and sold by all other Booksellers.

SECOND EDITION.
 In post 8vo. price 10s. 6d. handsomely bound in a new kind of cloth, silver gilt; or 18s. boards.
IMAGINATION AND FANCY; or, Selections from the best English Poets, illustrative of those First Principles of their Art; with Markings of the best Passages, Critical Notices of the Writers, and an Essay in Answer to the Question 'What is Poetry?'
 By LEIGH HUNT.
 London: Smith, Elder & Co. 63, Cornhill.

In one volume, demy 8vo. price 15s. cloth.
A COMPREHENSIVE HISTORY OF THE IRON TRADE, THROUGHOUT THE WORLD, from the earliest Records to the present Time. With an Appendix, containing Official Tables, and other public Documents.
 By HARRY SCRIVENER, Esq.
 "Mr. Scrivener's History is written with elaborate research and anxious care, and goes into and exhausts the entire subject; it contains numerous facts full of interest to common readers."
Tait's Magazine.
 London: Smith, Elder & Co. 63, Cornhill.

Just published, demy 8vo. price 2s. 6d.
LORD AUCKLAND AND LORD ELLENBOROUGH.
 By A. BENGAL CIVILIAN.
 London: Smith, Elder & Co. 63, Cornhill.

In 24mo. price 2s. 6d.
TAYLOR'S EDWIN THE FAIR; to which is added ISAAC COMNENUS. A Play.
 Also,
 1. Taylor's Philip Van Artevelde. 24mo. 2s. 6d.
 2. Mr. Serjeant Talfourd's Tragedies. 24mo. 2s. 6d.
 3. Lamb's Dramatic Specimens. 2 vols. 24mo. 5s.
 4. Percy's Reliques. 3 vols. 24mo. 7s. 6d.
 5. Leigh Hunt's Poetical Works. 24mo. 2s. 6d.
 6. Barry Cornwall's Songs. 24mo. 2s. 6d.
 Edward Moxon, 41, Dorset-street.

Price 5s.
SHELLEY'S ESSAYS AND LETTERS from ABROAD.
 Edited by Mrs. SHELLEY. A New Edition.
 1. Shelley's Poetical Works. 1 vol. 10s. 6d. cloth.
 2. Chaucer's Poetical Works. 1 vol. 16s. cloth.
 3. Spenser's Works. With Notes, &c. 1 vol. (Nearly ready.)
 Edward Moxon, 41, Dorset-street.

Just published, price 3s.
AN INDEX TO PATENTS FOR INVENTIONS granted in England in 1814. Arranged according to the names of Patentees, and classified under the various heads to which the Inventions refer. Compiled by NEWTON & SON.
 Also, price 6d.
 Information to persons requiring Patents for Inventions in the British Dominions and Foreign Countries.
 Sherwood & Co. Paternoster-row; Simpkin, Marshall & Co.; and may be had at the Office for Patents, 68, Chancery-lane.

Now ready, No. 87, with 3 Plates, 7s. 6d.
THE AMERICAN JOURNAL OF SCIENCE AND ARTS. No. 97.
 Contains eighteenth original and interesting Articles on Crystals, Magnetism, Logarithms, Fossils, Minerals, Molluscs, Alkalies, Cartography, Meteoric Iron, Chemistry, &c., with Reviews and Bibliographical Notices, and a valuable Scientific Intelligence.
 London: Wiley & Putnam, 6, Waterloo-place.
 Just received, the Eighth and Ninth Parts of Audubon's great Work on the Quadrupeds of North America.

Now ready, No. V. price 6s.
BIBLIOTHECA SACRA and THEOLOGICAL REVIEW.
 1. Thoughts on Education. By Professor Hadlock.
 2. Fundamental Principles of Rhetoric and Homiletics. By Professor Park.
 3. Stratus Life of Jesus. By Professor Hackett.
 4. Principles of Latin Lexicography. By Professor Woolsey.
 5. The Doctrine respecting Angels. From the German.
 6. Condition of Theology in Holland. By Professor Edwards.
 7. The Resurrection and Ascension of our Lord. By Professor Robinson.
 8. Notices and Intelligence.
 Also, ready, No. I. third Series, 5s. of **THE BIBLICAL REPOSITORY and CLASSICAL REVIEW.**
 Contents.
 1. Three Experiments in Human Government.
 2. Lectures on Pastoral Duty.
 3. Lane's 'Refuge of Lies.' By Rev. Dr. Cox.
 4. The Teutonic Metaphysics, or Modern Transcendentalism. By Professor Stone.
 5. An Examination of Joshua 10. 19-25.
 6. Lutheranism and the Reform. By J. H. Merle D'Aubigné, D.D.
 7. Didactic, &c.
 8. Critical Notices. 9. Literary Intelligence.
 New York and London: Wiley & Putnam, 6, Waterloo-place.

ENLARGEMENT OF THE BRUSSELS BRITISH GAZETTE.
 Established in 1837.
 5s. per quarter, postage free, for Belgium, France, and England.
 This weekly paper, which contains a careful digest of British, Irish, Colonial, Belgian, and Foreign news, as well as Literary Reviews and other original matter, is now the largest one published in Belgium.
 As there are about 15,000 British residents in that country, it is clear that the BRUSSELS GAZETTE is an excellent medium of publicity for British and Continental advertisers.
 Published at Browne's English Library, 73, Montagne de la Cour, Brussels.
 Agent in London, Mr. Denoon, Walkbrook.
 ** Orders received at all the Post-offices on the Continent.

Preparing for immediate publication.
ILLUSTRATIONS OF THE HIGHLANDS OF ETHIOPIA.
 By MAJOR SIR WILLIAM HARRIS.
 Twenty-seven plates, with Portraits of the Author. Price, plain 2s. 2s.; coloured and mounted, 37. 5s.
 Dickenson & Son, 114, New Bond-street.

RECOLLECTIONS OF ROME.
 By the LADIES C*****.
 Fourteen beautifully-coloured Lithographs, Fac-similes of the Original Drawings. Price to subscribers 15s. 10s. in non-subscribers, 14. 10s.
 Dickenson & Son, 114, New Bond-street.

HISTOIRE DU CONSULAT ET DE L'EMPIRE.
 Par M. THIERS.
 Ancien Président du Conseil des Ministres, Membre de la Chambre des Députés et de l'Académie Française.
 Three different editions of the three first volumes of this extraordinary work are on sale at—
 W. Jeffs, Foreign Bookseller, 15, Burlington Arcade, London.

STRUCTURES ON THE 'VESTIGES OF CREATION.'
 Just published, crown 8vo. cloth, price 2s. 6d.
'VESTIGES OF THE NATURAL HISTORY OF CREATION,' its Argument EXAMINED and EXPOSED.
 By S. R. BORSANQUET, Esq.
 London: J. Hatchard & Son, 197, Piccadilly.

Next week will be published, in one large vol. 2s. 6d.
THE GRASSES OF BRITAIN.
 Illustrated by 140 Figures, drawn and engraved by the Author.
 By RICHARD PARNELL, M.D. F.R.S.E.
 Author of 'The Grasses of Scotland.'
 This work contains a figure and full description of every species of Grass found in Britain, with their uses in agriculture, &c. &c.
 William Blackwood & Sons, Edinburgh and London.

On Easter Eve,
LAYS AND LEGENDS,
 Illustrative of English History.
 By CAMILLA TOLMAY.
 With numerous Engravings on Steel and Wood, by the most eminent Artists.
 London: Jeremiah How, 132, Fleet-street.

Preparing for publication, the Second Edition of **THE PATHOLOGY OF ASPHYXIA,** enlarged with Notes, and a Commentary on more recent Experimental Inquiries.
 By JAMES P. KAY SHUTTLEWORTH, Esq.
 "The most complete and reliable work on this subject in the English language."
—Lancet, Cyclop. of Anat. and Physiology.
 This day is published, price Half-a-Crown.

MESMERISM TRUE.—MESMERISM FALSE: A Critical Examination of the Facts, Claims, and Pretensions of ANIMAL MAGNETISM.
 Edited by JOHN FORBES, M.D. F.R.S.
 London: John Churchill, Prince-street, Soho.

MESMERISM.
 This day is published, price 3d.
A REPLY TO A LETTER addressed by 'CHARLOTTE ELIZABETH' to MISS MARTINEAU.
 London: Sampson Low, 41, Lamb's Conduit-street.

PROFESSOR KLAUER'S NEW GERMAN GRAMMAR AND CALIGRAPHIC WORK.
 Just published.
GERMAN GRAMMAR FOR BEGINNERS.
 Adapted alike to the use of Schools and in the purpose of Private Tuition. By WILLIAM KLAUER-KLATOWSKI.
 12mo. Price 3s. cloth.

2. The Story of Fetka, the Russian Serf. Intended as a Practice in reading German Manuscript. By William Klier-Klatowski. Price 3s. cloth.
 London: Simpkin, Marshall & Co.; and to be had, by order, of all Booksellers in Town and Country.

EXPLANATION OF THE PRAYER BOOK.
 In 8vo. price 7s. 6d.
THE TEACHING OF THE PRAYER BOOK.
 By JOHN WOOD WALTER, R.D.
 Of Christ Church, Oxford; Rector of Pocklington, and Vicar of West Tarring, Sussex; sometime Chaplain to His British Embassy, Copenhagen.
 Rivingtons, St. Paul's Churchyard, and Waterloo-place.

ELEGANT PRESENT BOOKS FOR EASTER. THE CHURCH SERVICES. Oxford Edition.
 Bound in the beautiful style of the Middle Ages, in velvet, morocco, or vellum, with illuminated edges and pierced clasps and corners.
 The Common Prayer Book, Oxford Edition, with the Rubric. In the same bindings.
 Joseph Cundall, 13, Old Bond-street.

Just published, in small 8vo. price 6s. cloth.
HOME SERMONS, designed especially for the Use of Families at Morning and Evening Devotion.
 By the Rev. ALFRED WILLIAMS, M.A.
 Alternate Morning Preacher at St. Pancras Church, and late Alternate Afternoon Lecturer at St. Pancras Church, and late Alternate Evening Preacher at the Foundling.
 The volume contains 60 Sermons, each Sermon occupying six minutes' reading.
 London: Bowerdy & Kerby, 120, Oxford-street.

The best Edition of the best Musical Work, at a price to suit every one.
HANDEL'S ORATORIO, the 'MESSIAH.'
 (folio) bound in cloth, 12s., or in twelve numbers 4s. each, containing sixteen pages, or four sheets of Music (equal to what is usually charged 4s.), of superior paper and printing. No. 1, contains a splendid Engraving from the celebrated Picture of 'St. Cecilia,' by Raphael, and an interesting account of this sublime composition, arranged for the Pianoforte or Organ (with vocal scores), by Dr. John Clarke, of Cambridge.
 Also, the Orchestral Part, Mozart's Accompaniments.
 ** The 'Messiah' will be performed at Exeter Hall, on Wednesday, the 19th, where Tickets may be had on early application.
 London: Published by J. Sullivan, at Exeter Hall, Strand; and may be obtained (by order) of all Book or Music Sellers.

Printed by JAMES HOLMES, of No. 4, New Ormond-street, in the County of Middlesex, printer, at his office No. 4, Took's Court, and Chancery-lane, in the parish of St. Andrew, in the said County; and published by J. Sullivan, at Exeter Hall, Strand; and may be obtained (by order) of all Book or Music Sellers.
 J. Cumming, Dublin.—Saturday, March 15, 1846.